The Journal of
THE TANJORE SARASVATI MAHAL LIBRARY

EDITED BY :

S. GOPALAN, B. A., B. L.,

Honorary Secretary, T. M. S. S. M. Library,

TANJORE.

Vol. XI. **No. 1**

PUBLISHED WITH THE PERMISSION OF

THE ADMINISTRATIVE COMMITTEE OF THE LIBRARY.

1956

Annual Subscription Rs. 4.

CONTENTS

No. Pages

1. Editorial

2. செவிச்செல்வம்
—நாவல்பாக்கம் ஸ்ரீதேவநாதாச்சாரியர், மீமாம்ஸா சிரோமணி 19–25

3. Tirupati and the Early Ālvars
— Sri T. V. Gopalachari, B. A., Dip. Lib. 1–10

4. மதிப்புரை — 'ஆரோக்யம்'
— Dr. S. Venkatarajan, L. I. M.
" — 'ஸ்ரீ ராமாநுஜ தேசிக ஸ்தோத்திரங்கள்'
— நாவல்பாக்கம் ஸ்ரீ தேவநாதாச்சாரியர்

5. पञ्चरत्नप्रकरणम् (सप्रकाशम्)
— Sri N. V. Venkatasubrahmanya Sastri, Vedanta S'iromani 1—8

6. பாரிஜாத நாடகத்தின் கதைச் சுருக்கம் 7–14

7. पारिजातनाटकस्योपोद्घातः
— Sri N. S. Devanāthachariar. Meemamsa S'iromani 1—8

8. Saṅgīta Makarandam — Nṛtyādhyāya by Vēdasūri
Text and Translation — Sri K. Vasudeva Sastri, B. A., 13–18

9. Vālmīki Rāmāyaṇa — Āraṇyakāṇḍa Rasas
— Sri A. V. Gopalachariar, M. A., B. L., 33–48

10. Sri Krisṇa Vilāsamu (Yakṣagāna) in Telugu
by Vijayarāghavanāyak (1633–73)
— Sri V. Sundara Sarma 1–16

11. श्रीमद्भगवद्गीता – माधवस्वामिकृत मराठीभाषान्तर
(नवमदशमाध्यायौ एकादशाध्यायभागश्च)
— Sri G. Nagaraja Rao 90–107

12. Our Exchanges

THE JOURNAL OF
THE TANJORE SARASVATI MAHAL LIBRARY

Vol. XI. 1956 No. 1.

EDITORIAL

We are happy to inform our readers that we have included Telugu among the languages covered by our Journal. The first work in Telugu we are publishing is "Śrī Krishṇa Vilāsamu" a Yakshagāna (an opera) by Vijayarāghava Nāyaka, the Royal poet and the last king of the Tanjore Nāyak Line. This manuscript was recently discovered among the uncatalogued portions of our Telugu Manuscripts. Telugu will from now have its own place in our Journal and articles in Telugu as well as manuscripts will be regularly published. We request our scholars in Telugu to send us their valuable contributions and rare manuscripts.

A rare philosophical piece of 5 stanzas named Pancharatnaprakaraṇam by Sri Śankarāchārya recently identified by our Pandit has been published in this issue along with the commentary of one Subramania Varni.

The other serial publications have been continued as usual.

S. GOPALAN,
Editor.

ஸ்ரீ:

செவிச்செல்வம்.

நாவல்பாக்கம் ஸ்ரீ தேவநாதாச்சாரியார், வித்வான்,

ஸரஸ்வதி மஹால், தஞ்சாவூர்.

(முன் இதழின் தொடர்ச்சி)

நம் நாட்டுச் செவிச்செல்வம்

பல ஆயிரம் ஆண்டுகளுக்கு முன் வாழ்ந்துவந்த நமது முன்னோர்கள் ஞானக்கண்ணால் கண்டு அருளிய பொன்மொழிகள் சிரத்தையுடன் பரிபாலிக்கப் பட்டு இன்று நம்மளவும் வந்துள்ளன. இவையே நமது செவிச்செல்வம். இவற்றை நன்கு காப்பாற்றி நமது பிற்கால சந்ததிகளுக்கு ஒப்புவிக்கவேண்டு வது நம் கடமையல்லவா? இஃதொன்றையே தமது குலதர்மமாகக் கருதி வந்தனர் நம் மூதாதையர். நல்ல ஆரோக்கியத்துடன், மனச்சாந்தியும் ஸந்தோஷமும் தழைக்க களங்கமற்ற உயர்வாழ்வு வாழ்ந்து வந்தனர். செவிச் செல்வத்தைப் பேணி வளர்த்து வந்ததே அதற்குக் காரணம்.

மேல்நாட்டு விஞ்ஞானம்

இவ்விதமான செவிச்செல்வத்திற்கும் மேனாட்டு விஞ்ஞானத்திற்கும் பெரியதொரு வேற்றுமையுண்டு. மேனாட்டில் பிரத்தியக்ஷம், அனுமானம், உப மானம் இம்மூன்றையுமே பிரமாணமாக ஒப்புக்கொண்டிருக்கின்றனர். இவை களால் நிரூபிக்கமுடியாத விஷயத்தில் 'சப்தப்பிரமாண' த்தை அவர்கள் ஒப்புக் கொள்ளவில்லை. பிரத்தியக்ஷத்தால் கண்டறியக் கூடாத விஷயங்கள் அனுமா னத்தாலும் உபமானத்தாலும் நிர்ணயிக்கப்படுகின்றன. இந்த நிர்ணயம் ஏற்கனவே பிரத்யக்ஷமாகக்கண்ட உண்மைகளை ஆதாரமாகக்கொண்டு தாற் காலிகமாக ஒப்புக்கொள்ளப்படுகிறது. இதற்கு முரணாகப் புதியதொரு பரி சோதனையால் வேறு உண்மை கண்டுபிடிக்கப்பட்டால் இப்போதுள்ள அனு மானத்தை மாற்றிக்கொள்ள வேண்டிவரும். இப்படியே அனுமானங்களை மாற்றிக்கொண்டே போவதும் அறுதியாக உண்மையைக் கண்டுபிடிக்காமல் தாற்காலிக உண்மைகளைக் கொண்டு திருப்தியடைவதும் மேனாட்டு விஞ்ஞானத் தின் சிறப்பான பண்பு. இதையே அவர்கள் 'Scientific Progress' 'விஞ்ஞான முன்னேற்றம்' என்று பெருமையாகப் பேசிக்கொள்ளுகின்றனர்.

மனதின் சக்தி எல்லையற்றது. யோகாப்பியாசத்தால் மனதை வசப் படுத்தியவர்கள் "யோகிகள்" எனப்படுவர். அவர்களுடைய அறிவுக்கெட்டாத

விஷயம் ஒன்றும் இல்லை. விதவிதமான பரிசோதனைகளால் நிரூபிக்கமுடியாத உண்மைகளை அவர்கள் எளிதில் அறிந்து கூறும் ஆற்றல் படைத்தவர்கள். அத்தகைய பெரியோர்கள் நம் நாட்டில் இருந்திருக்கின்றனர். அவர்கள் விட்டுப்போன நூல்களும் இப்போதும் காப்பாற்றப்பட்டு வருகின்றன. அவர்கள் மொழிகள், தாங்கள் ஞானக்கண்ணால் நேரில்கண்டதும் எப்போதும் மாறாதது மான உண்மையை உரைக்கின்றன. அந்நூல்களே நமது செவிச்செல்வம். அவ்வித நூல்கள் இம்மைக்குரிய பல கலைகளிலும் விஞ்ஞானங்களிலும், மறுமைக்குரிய ஆத்மார்த்த விஷயங்களிலும் சான்றாக ஏற்கப்பட்டு இப்போதும் பல இடங்களில் பயிலப்பட்டு வருகின்றன.

இவ்வித செவிச்செல்வத்தைப் பின்பற்றிய நமது சங்கீதம், நாட்டியம், சிற்பம், வைத்தியம், யோகம், முதலிய கலைகளும் விஞ்ஞானங்களும், நுண்ணறிவுள்ள மேனாட்டார்களாலும், மேனாட்டு மோகத்தில் மனத்தைப் பறிகொடாத நம் நாட்டினராலும் ஆச்சரியமானவை என்று போற்றப்பட்டு வருகின்றன. இவற்றிலுள்ள உண்மைகள் பலவற்றை மேனாட்டார் இன்னும் கண்டுபிடிக்கவில்லை. உதாரணமாக, நமது ரணசிகிச்சை நூலாகிய 'ஸுச்ருத ஸம்ஹிதை' யில், "நமது உடலில் ரணசிகிச்சை செய்யும் வைத்தியரின் கத்திபடக்கூடாத 107 மர்ம ஸ்தானங்கள், சதையிலும், இரத்தக்குழாய்களிலும், நரம்புகளிலும், எலும்புகளிலும் இருக்கின்றன" என்றும், "அவற்றில் கத்தி பட்டால் அந்தப் பகுதி செயலற்றுப் போகும் அல்லது சீக்கிரத்திலோ காலதாமதமாகவோ மரணம் ஏற்படும்" என்றும் சொல்லப்பட்டிருக்கிறது. அந்த 107 இடங்களும் அந்நூலில் தெளிவாக விளக்கப்பட்டிருக்கின்றன. மேனாட்டு வைத்திய முறையில் இந்த 107 இடங்களும் இன்னும் கண்டு பிடிக்கப்படவில்லை. தற்காலம் மேனாட்டு முறைப்படி நடக்கும் ரணசிகிச்சைகளில், ஆபரேஷன் ஒழுங்காக முடிந்த நோயாளிகளில் சிலர் ஒரு வாரம், பத்து நாள், அல்லது ஒரு மாதத்திற்குள் திடீரென்று காரணம் கண்டுபிடிக்க முடியாமல் இறந்துவிடுகிறார்கள். அதற்குக் காரணம் இந்த 107 மர்ம ஸ்தானங்கள் அறியப்படாமையே என்று நினைக்க இடமிருக்கிறது.

இவ்வாறாக நம்நாட்டுச் செவிச்செல்வத்தில் உள்ள உண்மைகள் அபூர்வமானவைகளாக இருப்பதோடு, ஞானதிருஷ்டியால் கண்டறியப்பட்டவைகளாகையால் அவை நாளுக்கு நாள் மாறக்கூடிய உண்மைகள் அல்ல. அதனாலேயே மேல் நாட்டிலுள்ளதுபோல் 'விஞ்ஞான முன்னேற்றம்' என்னும் நாளுக்கு நாள் மாறுபடும் உண்மையைத் தேடும் முறை நம் நாட்டில் அதிகமாக இல்லை.

அறிவு மார்க்கத்தில் மேனாட்டினருக்கும் நம் நாட்டவருக்கும் அடிப்படையான வேறுபாடு இதுதான். அவர்களிடம் செவிச்செல்வம் (சாஸ்திரங்கள்) அதிகமாக இல்லை. இருப்பனவற்றையும் உண்மையாக நம்பி, அதன்படி கட்டுப்

பட்டு நடக்கும் மனோபாவமும் அங்கு குறைவு. தளராத ஊக்கத்தினாலும் விடா முயற்சியினாலும் பரிசோதனைகளுக்கு வேண்டிய ஸௌகரியங்களைப் பலவாறாக வளர்த்துக் கொள்கின்றனர். இயற்கையில் பதிந்து கிடக்கும் பலவகையான அற்புதங்களைக் கண்டறிந்து, அவற்றைப் பயன்படுத்திக் கொள்வதிலேயே அவர்கள் முனைந்து நிற்கின்றனர். எவ்வளவு நுண்ணிய பொருள்களையும் சரியானபடி பிரத்யக்ஷமாகக் காண்பதற்கான புதிது புதிதான பூதக்கண்ணாடிகள் தினந்தோறும் கண்டுபிடிக்கப்படுகின்றன. வெகு தூரத்திலுள்ளவையும், மிக மிகச்சிறியவையுமான பொருள்களையெல்லாம் அவைகளின் உதவியால் பிரத்யக்ஷமாகப் பார்க்கலாம்.

ஆனால் இம்முயற்சிகள் யாவும் இம்மைக்கே பயன்படக்கூடியன. உற்று நோக்குங்கால் அதிலும் நிச்சயமில்லை. இன்று வரும் பரிசோதனைகளின் விளைவுகளை நாளைக்கு வெளியாகும் பரிசோதனைகள் தவறுதலென்று நிரூபிக்கின்றன. ஆதலின் உறுதியாக எந்த நிலையிலும் நிற்க முடியாமலும் எதிலும் நம்பிக்கையற்ற மனப்பான்மையுடனும் இன்றைய உலகத்திற்கு மேனாட்டினர் வழிகாட்டி வருகின்றனர்.

இவ்வுடலைவிட்டுப்போனபின் ஒருவனுடைய கதி என்ன? என்னும் கேள்வியும் பதிலும் அவர்களிடம் வளம்பெறவில்லை. எவ்வளவு பூதக்கண்ணாடிகளையும் சோதனைகளையும் பொருட்படுத்தாமலும், அவற்றிற்கு இலக்காகாமலும் நம்மிடையே உலாவிவரும் இறைவனும் ஜீவாத்மாவும் அவைகளின் தனிச்சிறப்புக்களும் நாம் அறிய வேண்டியவற்றுள் மிக மிக முக்கியமானவையல்லவா? துன்பம் நிறைந்ததும், நீர்க்குமிழி போன்றதுமான ஸம்ஸாரத்தினின்றும் விடுபட்டு சாசுவதமான பரம்பொருளைப்பெறுவது எங்ஙனம்? செவிச்செல்வமே அதற்கேற்ற வழி. இதை ஒரு உபநிஷத்வாக்கியம் எடுத்துரைக்கின்றது

" परीक्ष्य लोकान् कर्मचितान् ब्राह्मणो निर्वेदमायान्नास्त्यकृतः कृतेन ।
तद्विज्ञानार्थं स गुरुमेवाभिगच्छेत् .... "
तस्मै स विद्वान् ....प्रोवाच तां तत्त्वतो ब्रह्मविद्याम् என்பதே அது.

(பரீக்ஷ்ய லோகாந் கர்மசிதாந் ப்ராம்மணோ நிர்வேதமாயாந் நாஸ்த்யக்ருத: க்ருதேந. தத்விஜ்ஞானார்த்தம் ஸ குருமேவாபிகச்சேத்....... .... தஸ்மை ஸ வித்வாந் ....ப்ரோவாச தாம் தத்த்வதோ ப்ரம்மவித்யாம் ")

வேதங்களை நன்றாகக் கற்றுத்தேர்ந்த ஒருவன், தான் செய்யும் பலவிதமான கருமங்களால் சாதிக்கும் பயன் யாவும் அற்பமாகவும் நிலையற்றதாகவும் இருப்பதை நன்கு ஆராய்ந்து பார்த்து " நிலையான பரம்பொருளை நம் முயற்சியால்

எட்டமுடியவில்லையே" என ஏக்கங்கொள்வான். அவன் அதை அறிவதற்காக, குருவை (செவிச்செல்வனை)யே நாடிச் செல்லவேண்டும். அறிவிற் சிறந்த அவ் ஆசான் அப்பரம்பொருளை அறியும் வழியை அவனுக்கு நன்றாகச் சொல்ல வேண்டும் என்பது இதன் கருத்து. கடவுள்-பேரின்பம் இவையெல்லாம் கேட்டே தெரிந்துகொள்ளவேண்டியவையே யன்றி நாம் நடத்தும் பரிசோதனைகளால் அவற்றைச் சிறிதளவுகூட அறிந்துகொள்ளமுடியாது என்பது இங்கு தெளிவாக்கப்பட்டது.

இதனை நன்குணர்ந்த நம் நாட்டுப்பெரியோர், இம்மை-மறுமை இரண்டுக்கும் ஏற்றவகையில் நம் பழக்க வழக்கங்களை வகுத்துள்ளனர் இன்றளவும் நம் நாட்டினர் குலபரம்பரையாக அவற்றைக் கடைபிடித்தொழுகிவருகின்றனர். இவ்வாறு செய்யப்படும் காரியங்களில், காரணங்கேட்காமல் குருட்டு நம்பிக்கையுடன் நடந்துகொள்பவர்களும் பலர் இருப்பது இயல்பே. ஆனால் அப்படியே இருக்கவேண்டுமென்று நம் பெரியோர்கள் எதிர்பார்க்கவில்லை. செய்யவேண்டியவற்றையும் செய்யக்கூடாதவற்றையும் வேதசாஸ்திரங்களிலிருந்து நன்கு கேட்டறிந்தபின், அவைகளை தர்க்கயுக்திகளால் நன்றாக ஆராய்ந்து உணர்ந்து கொள்வது அவசியம் என்றே கூறுகின்றனர். ஆனால் அடிப்படையில் வேறுபாடு உளது. தர்க்க யுக்திகளால் ஆராய்ச்சியை நடத்தி அதன் மூலம் செய்ய வேண்டியவற்றைத் தீர்மானிப்பது தவறு. வேதசாஸ்திரங்களால்தான் அதை அறியவேண்டும். அவ்வாறு அறிந்தவற்றை நிலைநிறுத்திக் கொள்வதற்குமட்டும் வேதசாஸ்திர விரோதமில்லாத தர்க்க யுக்திகளைக் கடைபிடிக்கலாம் என்பதே நம் நாட்டுப்பெரியோர்களின் ஏகமனதான முடிவு.

இதற்குக் காரணம் மிகத்தெளிவானது. நாம் செய்யவேண்டிய, அல்லது செய்யாமல் விடவேண்டிய ஒவ்வொரு காரியமும், நமக்கு அத்யாவசியகமாகிய இருவித நன்மைகளைக் குறித்ததேயாகும். அதுதான் இம்மை-மறுமை என்றும் உடல் நலம்-உயிரின் நலம் என்றும், கூறப்படுவது. இதில் நாம் சோதனைகள் நடத்துவதனால், இம்மையில் பெறக்கூடிய லாப நஷ்டங்களையே உணரமுடியும். மறுமையில் அதனால் நமக்கு உண்டாகக்கூடிய லாப நஷ்டங்களை எந்தவிதமான சோதனைகளினாலும் கண்டறிந்துவிட முடியாது. மகரிஷிகளின் உபதேசமொழிகளைக்கேட்டு அதன்மூலம்தான் அதை யுணரவேண்டும். ஆகவே, இம்மையில் நாம் பெறக்கூடிய நன்மைகளை வேறு வழிகளால் பெறக்கூடுமாயினும், அவற்றில் இழியாது பழைய முறைகளிலேயே நாம் பற்றுதல் கொள்கிறோம். இவ்வாறு பரிசோதனைகளுக்குட்படாத விஷயங்களில் கேள்வியின் மூலம் நம்பிக்கை கொண்டு அதற்கேற்ப நடந்துகொள்வதையே இன்றைய உலகம் வெறுக்கின்றது செவிச்செல்வத்தின் மேன்மையை உள்ளபடி உணராததே அதன் காரணமாகும்.

இவ்வுடலுக்குள் உயிர் என்பதொன்று இருக்கின்றது. அதற்குள் உயிருக்குயிராய் இறைவன் வீற்றிருக்கின்றான். ஒவ்வொரு உயிருக்கும் அதன் பூர்வசரிதம் ஒன்றுண்டு. அதன் பயனாகவே இப்பொழுது காணப்படும் பலவாறான ஏற்றத்தாழ்வுகள் தோன்றியுள்ளன. அதுபோலவே இப்பொழுது செய்யப்படும் அல்லது செய்யாது விடப்படும் ஒவ்வொரு செயலுக்கும் வருங்காலத்தை உருவாக்கும் சக்தி உண்டு. இவற்றையெல்லாம் கற்றறிந்த பெரியோர்களிடம் அடிபணிந்துக் கேட்டேயறியவேண்டும். அறிந்தேயாக வேண்டும். அதற்காகச் செவிச்செல்வத்தைக் காப்பாற்ற வேண்டும். இதுதான் நமது பெரியோர்களின் உபதேசம்.

வேதங்களுள் பிரம்மத்தைப்பற்றிச் சிறப்பாகப் பேசும்பகுதி "ஆரண்யகம்" எனப்படும். யஜுர்வேதத்தில் இவ்வாரண்யகம் தொடக்கத்தில், "**भद्रं कर्णेभिः शृणुयाम देवाः**" (பத்ரங் கர்ணேபி: ச்ருணுயாம தேவா:) என்னும் வாக்கியம் உளது. "ஓ தேவர்களே! (நாங்கள்) காதுகளால் மங்களமானவற்றைக் கேட்போமாக" என்பது இதன் பொருள். மகாபாரதத்தில் உபநிஷத்துபோன்ற பகுதியாகிய "பகவத்கீதை" கிருஷ்ணபரமாத்மாவால் அர்ஜுனனுக்குப் போர்க்களத்தின் நடுவில் உபதேசிக்கப்பட்டது. இவ்வரியநூல் "ஸஞ்ஜயர்" என்பவரால் சிரத்தையுடன் கேட்கப்பட்டது. த்ருதராஷ்டிரனது கேள்விக்கு அவர் கூறும் மறுமொழியாக வெளிவந்தது இன்று உலகம் போற்றும் "பகவத்கீதை". **संवादमिममश्रौषमद्भुतं रोमहर्षणं** (ஸம்வாதமிம மச்ரௌஷ மத்புதம் ரோமஹர்ஷணம்) "**व्यासप्रसादाच्छ्रुतवान्**" (வ்யாஸப்ரஸாதாச்ச்ருதவாந்) என்கிறார் ஸஞ்ஜயர். "கிருஷ்ணனுக்கும் அர்ஜுனனுக்கும் நடந்த இந்த அற்புதமான ஸம்வாதத்தை வியாஸரின் திருவருளால் நான் கேட்டேன்" என்பது இதன் பொருள்.

மகாபாரதத்திலேயே "சாந்திபர்வம், அனுசாஸனபர்வம்" என இரண்டு பர்வங்களுண்டு. இரண்டும் அரிய உயர்ந்த தத்துவங்களையும், ஆயிரக்கணக்கான நீதிகளையும், போதிக்கின்றனவாகும். பீஷ்மர் சரதல்பத்தில் படுத்துக்கொண்டே தன்னை அணுகி, சிரத்தையுடன் பணிந்துகேட்ட தருமபுத்திரருக்குத் திருவாய் மலர்ந்தருளிய உபதேசமே இவ்விரண்டு பர்வங்களும். "இவ்வளவு விரிவான உபதேசத்தைப் பொழியும் பேராற்றல் உங்களுக்கு எப்படி உண்டாயிற்று" என்று வியந்து கேட்கிறார் தருமபுத்திரர். '**जामदग्न्यस्य जल्पतः**" (ஜாமதக்ந்யஸ்ய ஜல்பத:) என்பதுதான் அதற்கு பீஷ்மரின் பதில். "பரசுராமனிடம் தான் சீடனாக இருந்தபொழுது அவர் சொல்லக்கேட்டது இதெல்லாம்" என்பது அதன் கருத்து. "நான் பல நூல்களைப் படித்துத் தெரிந்துகொண்டு உனக்கு உபதேசித்தேன்" என்று பீஷ்மர் பதில் கூறவில்லை. செவிச்செல்வம் தான் தன் உபதேசமெல்லாம் என்று பெருமிதத்துடன் கூறுகிறார் அவர். "நான் இன்னாரிடம்

கம்பராமாயணம் பாடங்கேட்டேன்" என்று இம்மாதிரி சொல்லால் தான் நம் நாட்டினர் தாங்கள் கற்றதை இன்றளவும் வழங்கிவருகின்றனர். பல்கோடி நூறாயிரம் ஆண்டுகளாகத் தொடர்ந்து உபதேசிக்கப்பட்டு சிரத்தையுடன் காப்பாற்றப்பட்டுவரும் மஹாமந்திரங்கள் பலவும் செவிச்செல்வத்தின் அழியாச்சின்னங்களாகும். இலக்கியங்களுள் இணையற்று விளங்கும் இராமாயணம் தோன்றியதும் வளர்ந்ததும் செவிச்செல்வத்தின் வழியாகவேதான். தத்துவத்தையுணர்த்துவதில் நிகரற்ற ஸ்ரீ விஷ்ணுபுராணம் தோன்றியதும் செவிச்செல்வத்தினலேதான். ஷை இரண்டு நூல்களின் தொடக்கத்திலுள்ள சுலோகங்கள் வருமாறு:—

तपःस्वाध्यायनिरतं तपस्वी वाग्विदां वरम् ।
नारदं परिपप्रच्छ वाल्मीकिर्मुनिपुंगवम् ॥

(தபஸ்ஸ்வாத்யாயநிரதம் தபஸ்வீ வாக்விதாம் வரம் ।
நாரதம் பரிபப்ரச்ச வால்மீகிர்முனிபுங்கவம் ॥) (இராமாயணம்)

"சொல்லின் செல்வனுகிய நாரத முனிவரை வால்மீகி கேட்டார்" என்பது இதன் பொருள்.

पराशरं मुनिवरं कृतपौर्वाह्णिकक्रियम् ।
मैत्रेयः परिपप्रच्छ प्रणिपत्याभिवाद्य च ॥

(பராசரம் முனிவரம் க்ருதபௌர்வாஹ்ணிகக்ரியம் ।
மைத்ரேய: பரிபப்ரச்ச ப்ரணிபத்யாபிவாத்ய ச) (விஷ்ணுபுராணம்)

"பராசரமகரிஷியை மைத்ரேயர் பணிவுடன் கேட்டார்" என்பது இதன் பொருள். இரண்டும் "கேட்டார்" என்றே தொடங்குவதைக் காண்மின்! நம் நாட்டில் இன்று உயிர்வாழும் இலக்கிய இலக்கண நூல்கள் யாவும் செவிச் செல்வத்தின் வளமேயாகும்.

செவிச்செல்வத்தைப் பெற்றவரை "பஹுச்ருதர்" என்று பாராட்டியிருப்பதைப்போல், செவிச்செல்வத்தை இழந்து நிற்பவரை வேதம் குறைத்துக் கூறுகிறது.

यस्तित्याज सखिविदं सखायं न तस्य वाच्यपि भागो अस्ति ।
यदीं शृणोत्यलकं शृणोति नहि प्रवेद सुकृतस्य पन्थामिति ॥

(யஸ்தித்யாஜ ஸகிவிதம் ஸகாயம் ந தஸ்ய வாச்யபி பாகோ அஸ்தி ।
யதீம் ச்ருணோத்யலகம் ச்ருணோதி நஹி ப்ரவேத ஸுக்ருதஸ்ய
பந்தாமிதி)

* "நண்பனை அறிந்த நண்பன் (அறிவு நூலாகிய) வேதம். அதை எவன் விட்டு விடுகிறானோ, அவனுடைய வார்த்தைகளில், ஏற்றுக்கொள்ளவேண்டிய தொன்றும் இல்லை. நன்மைக்கான வழிகள் அவனுக்குத் தெரியாதல்லவா? ஆதலின் அவனிடம் எதையும் கேட்பது வீணையாகும்" என்பது இதன் பொருள். செவிச்செல்வம் பெறாதவன் இவ்வாறு இகழ்ந்து கூறப்படுகிறான்.

இவ்வாறு அறிவுநூல்கள் யாவற்றிலும் செவிச்செல்வத்தின் மேன்மை விளக்கப்பெற்றுள்ளது. தமிழ்மறையாகிய திருக்குறளில் செவிச்செல்வம் மிகச் சிறப்பாகக் கொண்டாடப்பட்டுள்ளது நம் நாட்டினரின் உயரிய பண்பாட்டுக்கு ஓர் எடுத்துக்காட்டாகும். இத்தகைய தெய்வீகமான நூலைப்பெற்றுள்ள நம் நாட்டினர் மிகுந்த ஆர்வத்துடன் செவிச் செல்வத்தைப் போற்றி வளர்த்துக் கொண்டு இம்மையிலும் மறுமையிலும் நன்மைகளைப்பெற்று மகிழவேண்டும். "இக்காலத்திய பிரஜைகளாகிய நம்மைக்காட்டிலும் நம் முன்னோர் அறிவிற் சிறந்து விளங்கினர்". என்னும் எண்ணம் நம் நாட்டினரிடையே ஓங்கி வளர வேண்டும். "முற்காலத்தினர் மிகவும் பிற்போக்காக வாழ்ந்தவர்கள்" என்றும், இப்பொழுதுதான் நாளுக்குநாள் உண்மையான முன்னேற்றம் தோன்றி வருகிறதென்றும் ஒரு விபரீத மனப்பான்மை சிலகாலமாக நம் நாட்டினரைப் பிடித்துக்கொண்டுள்ளது. அது எத்துணை அபாயகரமான தென்று சொல்லவேண்டியதில்லை. அதனின்றும் விடுபட்டு, நல்வழியில் நமது பிரஜைகள் திரும்பவேண்டுமென்று எல்லாம்வல்ல இறைவனை இறைஞ்சுவோம்.

* நண்பனை அறிந்த நண்பன் - வேதத்தினிடம் ஒருவன் நட்பு கொண்டு அதைத்தனது நண்பனாக நினைத்து, சிரத்தையுடன் நன்றாகக்கற்று ஓதுவானாகில், அந்நிலைமையைப் புரிந்துகொண்ட வேதம், அவ்வாறு ஓதுபவனைத்தனது நண்பனாக ஏற்றுக்கொண்டு, சிறந்த நண்பன் செய்வது போன்று நன்மையைத்தரும் பல விஷயங்களை அவனுக்கு உணர்த்தி ரக்ஷிக்கும் இயல்புடைத்து என்று கருத்து.

TIRUPATI AND THE EARLY ALYARS.

SRI T. V. GOPALACHARI, B. A., DIP. LIB.,

S. V. University College, Tirupati.

TIRUPATI (Tiru Skr. Śri 'Venerable', Pati 'Lord'), a town in Chittoor District, Andhra State (lat. 13° 45′ N, Long. 79° 30′ E) is one of the 108 traditionally-counted pilgrimage centres, situated on the sacred hills. The whole area is considered very sacred by the Hindus and they have never allowed foreigners to visit the sacred hill lest it should be polluted.[1] The Lord at the sacred hill is generally known as 'Bālāji' which according to Monier Williams[2] is the name of a human incarnation of Viṣṇu or Kṛṣṇa. Hence visitors invoke him by the title of Gōvinda, keeper of cows, one of the names of Kṛṣṇa. This sacred hill which is the abode of Viṣṇu is known in Tamil literature by the name 'Vēngaḍam'. Tolkāppiayam,[3] the classical grammer of the Tamils refers to Vēngaḍam as the northern boundary of the Tamil Province and there is a similar reference to Vēngaḍam in the Sangam literature also. These refer to the hill Vēngaḍam as such and there is no reference to the great shrine which now-a-days is almost synonymous with the place name. But now, Tirupati refers to the shrine up the hill and he is styled as Venkaṭachalapaty, Srīnivāsa, Venkaṭaramaṇaswāmi, Bālāji and so on by the devotees. The only ancient Tamil reference to the shrine is seen in Māmūlanar[4] which refers to the festivals at Vēngaḍam. Further, there are many Purānic references to Vēngaḍam and they go to show that Toṇḍamān Cakravarti unearthed the shrine and instituted a number of festivals and Tirumaliśai Ālvār refers to these festivals in his hymns.[5] And this is the starting point at which the shrine came into being as a human institution. Ever since then, this shrine at Tirumalai has been attracting like a magnet devotees in large numbers from all parts of the country and even from outside the country, and it is no wonder that there is a vast literature which throws a flood of light on this great shrine.

Many have sung in praise of this Lord, Srīnivāsa and his acts of Kṛipa, and among them the Vaiṣṇavite Ālwars come first. The hymns of these Ālwars reveal the inner truth of Religion viz., the gradual descent of God to the human level to lift him up to the Divine level. These Ālwars are a class of highly gifted saints, who by their wisdom and conduct have realised God and had communion with Him. Their hyms consist of 4,000 stanzas and they are collectively called

1, Hist. sketches of South India, Madras 1869 i 246n.
2. Brahmanism and Hinduism — London 1891 p. 267 f.
3. Nacchinarkiniyar's Chirappupayiram.
4. Ahananuru Poem 63.
5. Non Mukhan Tiruvandadi - verse 41.

'DIVYA PRABANDHAM'. In every Viṣṇu temple, during daily puja, the recitation of some pieces from the 4,000 Divya Prabandham is considered as essential and obligatory; and the recitation is done by Śri Vaiṣṇavites at the 'Sātrumurai' function. It starts with the prologue Toḍakkam and Pātram and this is followed by verses from 4,000 Divya Prabandham, with the lines known as 'Vāli Tirunāmam' of the Āchāryas.

These are mostly devotional songs about the deities in different temples and have therefore been called 'Arulicheyal' (அருளிச்செயல்) or sacred songs. Of the 4,000 stanzas of the Divya Prabandham the first thousand (correctly speaking 947) is known as 'Tirumoli' which comprises the hymns of Periyālvār, Āṇḍal, Kulasēkhara, Tirumaliśai, Toṇḍaraḍippoḍi, Tiruppāṇ Ālwar and Madhurakavi. The second thousand (more correctly, 1134) known as Peria Tirumoli was the work of Tirumangai Ālwar, the third thousand (correctly 817), called Iyalpa was the contribution of the first three Ālvars and of Tirumaliśai, Nammālvār and Tirumangai Ālvār. The fourth thousand (strictly 1,102) called Tiruvāi-moli was entirely the work of Nammālvār. Their hyms are nothing but the outpourings of their personal experience of devotion and these are considered as Upaniṣads; and the two, namely, the Tiruvoymoli in Tamil Divya Prabandham and the Sanskrit Upaniṣads are styled asUbhaya Vēdānta by Viśishṭādwaitins.

The Ālvars are twelve in number, and ten of them are named in the following Veṇba :—

பொய்கையார் பூதத்தார் பேயார் திருமழிசை
ஐயனருண் மாறன் சேரவர்கோன் துய்யபட
நாதனன்பர் தாளேளி நற்பாண் நற்கலியன்
ஈதிவர் தோற்றத் தடைவா மிங்கு.

These with Āṇḍāl and Madhurakavi are the dozen Ālvārs worshipped as so many incarnations of Viṣṇu. And according to 'Guruparamparas' Bhutam, Poygai and Pēy were incarnations of Viṣṇu's Gadā, Śankha, and Nandaka at Kaḍanmallai, Kānci, and Mayilai; Tirumaliśai of Cakra of Viṣṇu, Nammālvār as the incarnation of Viṣvaksēna, Kulaśēkhara-Kaustubha, Periyālvār-Garuḍa, Toṇḍaraḍippoḍi - Vanamāla, and Tirumangai - Śārnga. The last Ālvār is Tiruppān Ālvār. Āṇḍāl, the foster daughter of Periyālvār, and Madhurakavi, the disciple of Nammālvār are also regarded as Ālvārs. All these Ālvārs do not all come from the Brahminical class. They are all drawn out of all the four Varnas. It will be interesting to note that of these twelve Ālvārs, seven were Brahmins, one was a Kṣatriya, two were Śūdras and one was of the low Pāṇar caste. In the Bhāgavata Puranam,[6] it is said that the great devotees of Viṣṇu will appear in the South on the banks of Tāmraparni, Kṛtamāla (Vaigai)

6. XI. 5 38-40.

Payasvini (Pālar), Kauveri and Mahanadi (Periyaru). And accordingly Nammālvār and Madhurakavi were born in Tāmraparṇi country; Periyālvār and Āndal in Kṛtamāla; Poygai, Bhūtam, Pēyālvar and Tirumaliṣai in Payasvini; Toṇḍaraḍippoḍi; Tiruppāṇ and Tirumangai in Kauveri; and Kulaśēkhara in Mahānadi countries. Among these Ālvārs except Toṇḍaradippoḍi, all others have sung in praise of Śrīnivāsa and His Divine grace.

A word about the date of the Ālvārs is worth mentioning in view of the different dates assigned to them by different scholars. The traditional date ascribed to the earliest Ālvār is 4203 B. C. and the date of the latest Ālvār is 2706 B. C.,[7] though modern researches on the subject bring down their dates to a period not earliar than the 7th or 8th century A. D. The chronology of these Ālvārs is a very important point and the records like 'Divya Sūricarita, the 'taṇian' by Tirukkurukaippirān Pillān, Ramanuja Nūṭrandādi, Prabandhasāram of Śri Vēdānta Dēśika and Upadēśaratnamala of Periya Jīyar, and others. It was Śri Vēdānta Deśika who assigned the month and asterism of birth for each Ālvar. Whatever may be the difference of opinion in regard to the chronology of these Ālvars, from the available internal evidence it can be seen that Tirumaliśai Ālvār practised Śākya, Jina and Śaiva Agamas ...... but has resolved to devote himself to Viṣṇu[8] and he being the contemporary of the early Ālvārs, it can be said that these early Ālvārs lived not later than the 8th century A. D.

Before going into the details of the references to Vēngaḍam by these Ālvārs it would be interesting to note that there was a controversy regarding the great shrine at Tirumalai regarding its nature, whether it is of Viṣṇu or Śiva. This controversy regarding the character of the shrine arose during the time of Āchārya Rāmānuja and he was called upon to argue in Yādavarāya's court in support of the Vaiṣṇavite claims and he could convince the king regarding the fact that the shrine at Tirumalai is undoubtedly Viṣṇu.[9] In addition to this, if the hyms of the Ālvārs are taken together and interpreted, it proves beyond doubt that it was pre eminently the shrine of Viṣṇu and only Viṣṇu. There is also a reference in support of this in the Tamil classic Śilappadikāram,[10] which was not written by a Brahminical Hindu but a prince of Jain persuasion and these facts go to show that the shrine at Tirumalai is Viṣṇu and the claims put forth by the Śaivas were far from facts.

7. Early history of Vaishnavism in South India by S, K. Ayyangar pp 4-13 and also R. G, Bhandarkar's Vaishnavism, Saivism and Minor Religious sects pp 68-69.

8. Nanmukhan Tiruvandadi-8.

9. Venkatachala Ithihasamala (Pub: T. T. Devasthanams, Tirupati)

10. Book XI Lines 41-51.

This leads us to our problem of Tirupati and the early Ālvārs. The Tamil expression Ālvār means one who has taken a deep plunge into the ocean or Divine Consciousness. Because of their single minded devotion and the consequent nearness to God, they are called Ālvārs. They were expert divers in the ocean of Divinity and could get at the pearls of Divine Grace through communion with him. Their utterances were the intuitional experiences of the Lord especially of the *Arcā* form. And in their worship of Him in the Arca form they conducted themselves as they would 'with a Prince-friend, wild elephant, and so on.'[11] The Arca form is not merely the idol as it is generally referred to but it is the '*Divya Mañgala Moorti*' embodying in itself the '*Divyatva*' and '*Mangalatva*' and is a moorti and is the manifestation of Divine kripa in response to the needs of the devotees and is living love, and this Arca form is easily accessible to all the devotees. God's hunger for man is greater than man's hunger for God and he longs communion with the devotee whom He regards as His very ātman. Thus these Ālvārs worshipped Him in his Arca form and thereby could receive his 'kaṭākṣa' and attain 'mōkṣa.'

Each Ālvār narrates his personal experience of Him in his hymns and we shall now examine in detail their hymns with special reference to Vēngadam. As has been already stated, only eleven out of the twelve Ālvārs have sung in praise of Vēngadam. These Ālvārs can be classified into the early, the middle, and the later Ālvārs. Poygai, Bhutam and Pey are the early Ālvārs. Though by early Ālvārs we mean these three only, Tirumalisai is also classed along with these early Ālvārs since he happened to be their contemporary. Comparatively very little is known regarding their life-details and the only possible record is the internal evidence available in their compositions. And these give us many details regarding the shrine at Vēngadam, Bhakti cult and the Vaiṣṇava form of worship. Before examining each Ālvār and his hymns it will be interesting te note that these three Ālvārs were born on consequtive days at Kañchi (Conjeevaram), Mahābalipuram and Mylapore (Madras) respectively.[12]

The first among the galaxy of Ālvārs is Poygai and we shall presently see his description of Vēngadam. In this connection a word about his hymns and the form adopted by him is necessary. Poygai is the author of the first centum of the last thousand of the 4000 in the Prabandha and he is also referred to as one who composed in the 'Veṇba' metre. He is classed among the celebrities in Tamil literature on account of the exquisite skill he has demonstrated in his Venba metre. While trying to examine the references to Vengadam we cannot but make note of the divine accident by which all these three early Ālvārs met

---

11. **Sandilya Smriti :- 4th Adhyaya 31 st sloka.**

12. **P. Suddhananda Bharathi—Alvar Saints.**

at Tirukkoviloor,[13] while trying to seek shelter from inclement weather, and how all these three Ālvārs had *darśan* of the Lord and how each of them described Him, and the community of thought which runs in their hymns though they are by separate authors.

Poygai Ālvār, the first and by far the most interesting among the Ālvārs is the author of the first centum of the last thousand of the 'Nālāyira Divya Prabandham' and has about a dozen direct references to Vēngaḍam. He refers to this place incidentally as one of the places in which Viṣṇu in his grace has shown himself to mortal eyes for purposes of devotion and worship, so that people in this sin-promoting world might find it possible to realise the Supreme, and by that means shake off the shackles of the results of their deeds and attain to ultimate salvation.

In verse 26 he refers to Vēngaḍam as 'those who strove for material or spiritual advancement (எழுவார்) and those who desire to have and who went for the divine grace in response to their higher desires (விடை கொள்வார்) would daily worship the one who wears the fresh tulasi garlands, with unswering faith on that hill Vēngaḍam because it destroys the effects of all Karmas of the terrestials and helps to investigate the spiritual faculties of the celestials. In verse 37 he speaks of Vēngaḍam as a place acceptable to God who blew the beautiful white conch, which receives constant worship from the people of great learning, who daily worship with incense, lamp, holy water, and proceed to offer the worship from all directions. In verse 38 Vēngaḍam is described as the place selected by Mal (Viṣṇu) whom the Asuras claimed as their dear one — that is during his avatar as Mohini. (வேங்கடமே மேலசுரர் எம்மென்னு மாலதிடம்) In Verse 39 he refers to Vēngaḍam where the God who lies on the deep blue sea, who lifted the earth and who killed Kamsa by striking fear unto him, is in a standing posture (இடந்ததுவும் - நீரோதமாகடலே நின்றதுவும் வேங்கடமே.) In verse 40 the hill is identified as the place selected by Him who killed the mighty king of the asuras Ravana (வேங்கடமே மேலசுரர் கோன் வீழக்கண் டுகந்தான் குன்று). In Verse 68 he says that the 'God Viṣṇu is in the heaven on earth in Vēngaḍam and in the chant of the four Vēdas. In verse 76 he refers to Vēngaḍam describing the God there as one who measured the earth (Viṣṇu-Trivikrama). In verse 77 he refers to Vēngaḍam where the image of God who stands along with the other three places Vinnagar, Venka and Kovalur in which He sat, He lay and He walked respectively. In verse 82 Vēngaḍam is described as a hill of him who on a former day shot effectively the deer (Rāma killing Mārīcha). (மேலொருநாள், மான் மாயவெய்தான் வரை). But the description of the hill is very interesting. He says that on Dwādaṣi (the 12th lunar day) ladies were accustomed to offer worship with

13. Sri Vedantha Desika's Dehaleesa Sthuti slokas 6 & 7.

garlands and incense which is described in the Puranas as peculiarly holy in respect of Viṣṇu, and that in Tirupati.

So far we have seen the direct references to Vēngaḍam by Poygai. In addition to these, verses 5 and 74 viewed along with others, may well be taken to apply to Tirupati, because Tirupati is under reference by this author in many places. Further the features of the image lend colour to this interpretation. In verse 5 he says 'His name is Aran (Hara) and Naranan (Narayana); His vehicle, the bull and the bird; His word, the book (Tam. Nul equiv Sans. Tantra the Agamas), and Marai (Veda); the house of residence, the hill (Kailasa) and the waters (Ocean). His function destruction and protection; the weapon in hand the trident-spear and the disc; His form though one, is fire and dark cloud'. In verse 74 he says 'He rides the bull and the bird. He burnt the castle (the three castles in the air) and broke open the heart (tore up Hiranya's chest with his claws as man-lion (Narasimha); He is smeared over with the ashes (Vibhuti); He is of the saphire blew colour. Part of his body is a lady (Parvathi) and in one part is the lady born of the lotus, Sri or Lakṣmi. His coiffure, the long matted locks; His head covered by a tall crown; He wears the Ganga (Ganges) on His head (Śiva), and on his lengthening foot. (Viṣṇu–Trivikrama). In verse 99 Viṣṇu is spoken as eternal, and being in the heart of every one (...... வெள்ளத்தி னுள்ளானும் வேங்கடத்து மேயானு உள்ளத்தி னுள்ளா னென்று ஓர்) who is capable of thinking of Him, as He is habitually in residence in waters and in the hill of Vēṇgaḍam.

Poygai Alvar refers to his conviction that the God at Tirupati is Vishnu beyond doubt in verses 98 & 28 when he says 'the golden coloured holy one with the matted locks (Siva), and the one who stood and strectched out to measure the Universe (Vishnu-Trivikrama), though these two may move about and have their being in two bodies. the one of them (the former of them) is the body of the other one (latter); this would explain and perhaps is meant to explain the conviction of the author that Vishnu could be represented as bearing Siva in his body' and O! Blue one! - in your hands are the dextral conch and the disc. In your chest rests the flower born (Lakshmi). In your navel is the young author of the Veda. In one part of the body - generally described as on the right side is the Irai (King) who destroyed the three fortresses (Siva).

In verse 53 he says that the great snake is to Vishnu (Tirumal) an umbrella when he walks, a throne when he sits, the wooden platform or a sandal when he stands and the eternal bed when he sleeps on the sea. He also serves as the jewel lamp, soft pillow beside him in the bed and their relationship is that of the body and the soul. Thus from a careful study of the above verses, it is clear beyond doubt, that the shrine at Vengadam is Vishnu and he is the worshipper of Vishnu and only Vishnu, and his verses must be interpreted taken as a whole and not as pieces and

this brings us to the end of references to Veṅgadam by Poygai Ālvar and leads us to the next Alvar namely Bhūtam and his references to Vengadam.

Bhutam Alvar has as many as eight references to Veṅgadam in his compositions and they are as follows:—

In verse 25 Vishnu is described as standing on the hill at Tirupati ("நின்றதுவும் வேயோங்குதண்சாரல் வேங்கடமே"), and is referred to as the one who marched on Lanka and killed in anger, Ravana. In verse 28 he equates the presiding deity at Vengadam to that in Sri Rangam and both of them are alike, one described as the young one who tore up the animal by the mouth (Kēśivadha), Krishna. In verse 33 he refers to his devotion to Vishnu at Vengadam. In verse 45 he says that those who worship his feet would never be proud of their possessions (wealth); nor would they feel dejected on account of their poverty when they become poor. Vēngaḍam is enshrined in the boundless Vedas and at His feet all celestials place their crowned heads. In verse 46 he mentions Veṅgadam with Srirangam, Tirukoṭṭiyur and other places. In verse 48 he refers to all Sri Vaishnavite centres. In verse 53 he describes how he found the deity decorated to look like the young Krishna with the forelocks done up into a knot over the forehead and the rear tuft hanging behind. He looked like a hillock. Vengadam with all its hill streams studded with flowery creepers entwined on their bank was the very place which he adored most. In verse 54 he says that Tirumāl Irum Sōlai and Veṅgadam are two places where God was pleased to stand and present himself to his devotees. In verse 72 he says the monkeys offer fully blossomed lotus flowers in worship to Vengadam. In verse 75 he says that Vengadam, the residence of the God of blue colour, where the male elephant is described as pulling out the tender shoot of the bamboo and giving it to its mate after carefully dipping it in honey. In verse 76 he says that the Deity is no other than the Omniscient Being (Sri Vishnu-Arivan அறிவன்) who in the hoary past (Ādikkan) beyond our ken, of his own will took His stand there and that therefore he should be worshipped in the proper manner by repeating (His thousand names). The image is described as being smeared all over with the paste of the hill grown sandal wood, as being adorned with the divine ornaments, dressed in silk and profusely decorated with highly fragrant white jasmine flowers.

These are direct references to Vēngaḍam made by Bhutam Alvar. Besides this, this particular Ālvar lays stress on the point that the mere mention of His name would remove causes which would take one near to hell (verse 66) and thus his verses are the teachings of the Bhakti school of Vaishnavism (verses 64, 62, 65, 66, 67, 81, 86 and 90). Further there are verses from which could be picked out in detail the forms of worship of all the Vaishnavas.

The last but not the least among the early Alvars namely Pey Alvar has also many references to Vengadam. In verse 14 he says the one in Vengadam whom the heavenly ones worship with their high crowned heads, and who is said to preside in the Veda of the four divisions. In verse 26 he says that God is either resident in his own heart or on the body of the red-eyed serpent, in the full and prosperous Kanchi; in Vengadam; Velika and Velukkaippādi (a part of Kanchi) which he never quits. In verse 30 he says that Vishnu liked to reside in the Ocean; Kuḍandai (Kumbakonam); Vengadam; the properly inturned mind; the vast expanse of heaven; then Pāḍagam, fu'l of those learned in the Vedas; Anantha, the great serpent; and the garland of sweet basil. In verse 32 he says His abode is the ocean of milk, Vengadam Sesha-serpent, the heaven, the ocean of sciences, the lotus figure prescribed by Āgamasatras *(Nan-nūl)*, and the mind of those devoted to Him. 'That one is no other than the shepherd boy who broke the twin *Kurunda* tree. In verse 39 Vengadam is referred as the holy of Vishnu, and 40 gives the detail that He measured the earth by bringing it under his one foot. Verse 45 refers to Vengadam as the hill of Him who carried the earth at the point of his *tusk*. In verse 58 he refers to 'He (Vengadam) who recovered the earth by the use of his acute intelligence (refers to his having outwitted Mahābali and got him to the grant of 3 feet of earth). In verse 63 he describes the long hanging Jaṭā and the high peaked crown; the shining mazhu (molden metal) and the chakram; the encircling (or coiling round) serpent and the gold waist thread that are seen (on the form of the deity); Therefore in my Father on the Tirumalai (hills), where flow the winding streams swollen with water, the two forms are seen harmoniously to combine into one. In verse 68 Vengadam hill is said to belong to the one (Sri Krishna) who in times of yore pelted a calf to make a wood-apple fall from the tree (வேங்கடமே மேலொருநாள். விளங்கனிக்குக் கன்றெறிந்தான் வெற்பு;). In verse 72 Vengadam is the residence of the 'prince among the youth'. In verse 73 he says that during his northerly course the sun moves over to Vengadam hill (இடம் வலம் ஏழ்பூண்ட ... மன்னும் ...). In verse 75 Vengadam is referred to as the hill of Vishnu-Krishna. In verse 89 he says that Vengadam is the hill of the one who applied the exquisite flute to His lips (Sri Krishna) and that the Kurabas or Kuravars when they could spare time, ploughed the ground and sowed the seeds of Tinai (தினை) which sprouted and grew to the size of tall bamboos piercing the skies. Thus Pey Alvar described Vengadam.

From the above-mentioned accounts, we find that these Alvars refer to various Avatārs of Viṣṇu and all of them affirm with one voice that one should worship Viṣṇu and only Viṣṇu. Besides this, the hymns of these Alvars reaffirm that the shrine at Tirupati is pre-eminently Viṣṇu and worshipped it as the holy of the holies.

Though the early Alwars are numbered as three, Tirumalisai Alwar being

their contemporary is also included with them. He is named after his native village and he comes from a caste in the Hindu Social Order below the usually recognized Catur Varnas. He lived not merely to discover, but even to expound the truth to the world. He did not get the extraordinary devotion to Viṣṇu altogether by mere instinct alone, but really by elaborate study and search which ultimately led him to reject all contemporary persuasions and pins his faith to Viṣṇu. When compared to the other early Alvars he can be called a fanatic, since he would not entertain the idea of worshipping any other God than Viṣṇu and this is revealed in the following verses wherein he says :—

'Those who will not worship Viṣṇu are indeed inferior people ' 14 and

'... learnt Sakya, Jina and Agamas of Sankara ... but we have resolved to devote ourselves to Viṣṇu '. 15

He is the author of Nānmukhan Tiruvandadi consisting of 100 verses and Tiruccandaviruttam consisting of 120 verses and he also refers to Vēngaḍam like his contemporaries in the following verses :— In verse 34, in Nānmukhan Tiruvandadi he makes a bare reference to Vēngaḍam along with other places and in verse 39 there is simple reference to Vēngaḍam. In verse 34 he says that his desire was to go to Tirukkōṭṭiyur to worship the deity there (கோட்டியூர் மேயானை ஏத்த); but how could the deity on the Vēngaḍam hill be ignored) (வெறுப்பனோ வேங்கடத்து மேயானை). He has the power to protect us from the ill effects of the Karmas of our life (மெய்வினை நோய் எய்தாமல் தான் நடத்தும் தன்மையான் தான்). In verse 40 he says that 'He is the beloved of Her who is described and quite extolled in the Vedas and I am inextricably caught in the net which is His feet.' In verse 41 he refers to the Holy one at Vēngaḍam having entered his mind by being in residence at Vēngaḍam. In verses 42 and 43 he exhorts all people to go and offer worship at Vēngaḍam as it permanently destroys the evils of karma and offers as inducement that the lotus born Brahma and the three-eyed Śiva alike placed lotus at the feet of God at Tirupati and worshipped him (கங்குல் புகுந்தார்கள் காப்பணிவார்). In verse 44 he refers to Vēngaḍam as one where stands the young onė (Prince Kumāra) who of old counted up the heads of the Rākshasas, being child in the lap of Brahma whose beneficence the Rākshasa sought (by penance). This refers to Viṣṇu assuming the form of a child at the time of granting boon to Rāvana who had performed severest performance. In verse 45 he says that the deity was standing in a deforested plot of ground, had flowers placed on him by worshippers and that the image was standing tall and clearly visiable form all sides. From verse 46 it will be seen that in Alvārs' days elephant hunt by Kuravars was common at Vēngaḍam. In verse 47 he says that therein

---

14. Nanmukhan Tiruvandadi, verse 6.

15. do, do. „ 8.

live lions and lionesses; therein are precious stones, pearls, flowering plants and trees in the forests through which roll the cool waters of the rivulets and therein also thrive in plenty elephants and monkeys. In verse 48 he refers to Vēngaḍam as the place worshipped by those of heaven. In verse 90 he says that those whose ambition it is to sit in state and reign in the heavenly regions have been with unfaltering devotion placing the choicest flowers at the feet of Vēngaḍathān in sincere worship and those who prefer to lead a higher and nobler life have been at all proper seasons doing sincere worship in the proper manner and with humility. In Tiruccandaviruttam verse 60 he says 'He stands on the Vēngaḍam hill characterised by its dense fog. The autogenous tall bamboos fall to the ground dry up, decay, sprout again and grow to great heights (செழுங்கொழும் பெரும்பனி மொழிந்திட உயர்ந்தவேய் விழுந்துலர்ந்து எழுந்து விண்புடைக்கும் வேங்கடத்துள் நின்று).

Thus Tirumalisai Ālvār has many references to Vēngaḍam like his contemporaries. Like them he also speaks about the greatness of Viṣṇu and the constant contemplation of Him is the removal of all pain (verse 88), and in his Tiruccanda Viruttam shows himself completely acquainted with the whole of Vaishnavite teaching. Thus all these early Ālvārs have sung in praise of Vēngaḍam and his acts of kṛipa.

மதிப்புரை.

ஆரோக்யம் (மாதப்பத்திரிகை)

ஆசிரியர்: **V. B நடராஜ சாஸ்திரி,**
வைத்யவிசாரதா, ஆயுர்வேதாசார்யா.
திருச்சி. வருட சந்தா ரூ. 3–0–0

"நோயற்ற வாழ்வே குறைவற்ற செல்வம்" என்றபடி உலகில் யாவரும் நோயில்லா வாழ்க்கையே வாழ விரும்புகின்றனர். நோய் வந்தபின் அவற்றிற்குச் சிகித்சை செய்வதைவிட அவை வராமல் பாதுகாத்துக் கொள்வதே மிகச் சிறந்த முறையாகும். அதற்கான ஒழுங்கு முறைகளை நம் சாஸ்திரங்களில் நிரம்பக் கூறப்பட்டிருப்பினும் அவைகளைப் பார்க்குமளவிற்குப் போதுமான பொறுமையும் அவகாசமும் தற்காலத்தில் குறைந்துவருகிறது. ஆகவே அதை நீக்கும்பொருட்டு இந்த "ஆரோக்யம்" என்ற மாதஸஞ்சிகை அப்போதைக்கப் போது எளிய முறையில், மனதில் பதிந்து அநுஸரிக்கக்கூடிய நிலமையில் ஆரோக்ய மார்க்கங்களைக் கூறுகிறது. நாகரீக வாழ்க்கை என்று நாம் பற்பல துர்அப்யாஸங்களைக் (காப்பி குடித்தல், கண் விழித்தல்) கைக்கொண்டிருக்கிறோம். அதிலுள்ள நன்மை தீமைகளையும் நமக்குச் செவ்வனே விளக்கும் வகையில் இச்சஞ்சிகை அமைந்திருக்கிறது. ஒவ்வொரு குடும்பத்திற்கும் இப்பத்திரிகை இன்றியமையாத நன்மை பயக்கக்கூடியது என்பதற்கு ஐயமில்லை.

Dr. S. வெங்கட்டராஜன், L. I. M.
சரஸ்வதி மஹால், தஞ்சை.

ஸ்ரீ ராமாநுஜ தேசிக ஸ்தோத்ரங்கள்

'ஸ்ரீவைஷ்ணவ ஸுதர்சனம்' வெளியீடு

இயற்றியவர்:–
ஸ்ரீமத் பரமஹம்ஸேத்யாதி
கோழியாலம் ஸ்வாமியின் ப்ரதம
சிஷ்யரான ஸ்ரீ உ. வே. கோழியாலம்
ஸ்ரீநிவாஸாசார்ய ஸ்வாமி, திருச்சி.

கிடைக்குமிடம்:–
ஸ்ரீ S. கிருஷ்ணஸ்வாமி அய்யங்கார்,
அட்வகேட்.
"ஸ்ரீவைஷ்ணவஸுதர்சனம்" ஆசிரியர்.
No. 3, புத்தூர் அக்ரஹாரம், திருச்சி.
விலை ரூ. 1–0–0 தபாற்கூலி 0–3–0

இப்புத்தகம் ஆசிரியரால் அன்புடன் அளிக்கப்பட்டு வரப்பெற்றோம். நூலின் பெயரிலிருந்தே நூற்பொருள் தெள்ளென விளங்கும். ஸ்ரீ பாஷ்யகாரராகிய ஸ்ரீ ராமானுஜருடைய பெருமையைப் பேசும் நூல் "இராமானுச நூற்றந்தாதி" என வழங்கப்படும். இது 'திருவரங்கத்தமுதனார்' என்னும் புலவரால் இயற்றப்பெற்றதாகும். அழகிய செந்தமிழில் 108 கட்டளைக் கலித்துறைப்பாக்களால் ஆனது. ஆழ்வார்களிடத்தும் உகந்தருளின நிலங்களினிடத்தும் எம்பெருமானாருக்குள்ள அளவற்ற ஈடுபாடு விளங்குமாறு இந்நூலை இயற்றி எம்பெருமானார் திருவடிகளிலே ஸமர்ப்பித்து வணங்கி நின்றார் அமுதனார். அன்று தொடங்கி "ப்ரபந்த

(Continued in p. 2 of 'Our Exchanges')

॥ श्रीः ॥

पञ्चरत्नप्रकरणम् ।

श्रीमत्परमहंसपरिव्राजकाचार्य श्रीगोविन्दपूज्यपादशिष्य
श्रीमच्छङ्करभगवत्पादविरचितम् ।

श्रीसुब्रह्मण्यवर्णिकृत
प्रकाशाख्यव्याख्योल्लसितम् ।

सरस्वतीमहालयपण्डितेन
वेदान्तशिरोमणिवेदान्तविशारदादिबिरुदालंकृतेन
नी. वै. वेङ्कटसुब्रह्मण्यशास्त्रिणा
सम्यक् परिशोधितम् ।

१९५६

॥ पस्पशः ॥

अयि भोः सारस्वतसौगन्ध्यगन्धवहपरिमोहितान्तःकरणा औपनिषदारविन्दमरन्दास्वादनषट्चरणा मनीषिणः! पश्यतेममस्मद्भाग्यपरिणाममद्वैतानन्दानुभवाधायकं पञ्चरत्नाख्यं प्रकरणं; येन किल पङ्गूपरिपतितगंगाप्रपातायितम् । तस्यास्य प्रकरणस्य मूलभूतताळपत्रनिचये; यद्यपि कर्तृनाम न व्यलेखि, तथापि; प्रकाशाख्यव्याख्याप्रणेतृभिरितराचार्यवाक्येषु तत्र तत्र सनामनिर्देशं प्रमाणीकृतेष्वपि, तुरीयश्लोकव्याख्यावसरे शास्त्रार्थोपसंहारं चिकीर्षुभिः — "एवंप्रकारोऽयं योगः पञ्चीकरणवार्तिकेऽपि स्वकीये दर्शितः —" इति तत्प्रकरणस्थश्रीशंकरभगवत्पादीयश्लोकस्यैव प्रमाणतया निर्दिष्टत्वादवगम्यते; तदिदं प्रकरणं निर्जरनिर्झरिणीसदृक्षत्रिजगत्पवित्रीकरणदक्षवैखरीमहितैः श्रीमच्छंकरभगवत्पादैरेव व्यरचीति निश्चितमेवेदं विपश्चिदपश्चिमानामिति निवेद्यते ।

विद्वद्विधेयः
वेदान्तशिरोमणि, वेदान्तविशारद
नी· वै· वेङ्कटसुब्रह्मण्यशास्त्री
तञ्जापुरसरस्वतीमहालयपण्डितः ।

॥ श्रीः ॥

॥ पञ्चरत्नप्रकाशः ॥

प्रणवं प्रणतार्तानां हरणं शरणं भजे ।
भूरादयस्त्रयो लोका यदुपक्रमसंभवाः ॥ १ ॥

ब्रह्मादिभ्यः श्रीगुरुभ्यो नमोवाकमधीमहे ।
जायते यदनुस्मृत्या सद्यो विद्या विमुक्तिदा ॥ २ ॥

स्थूलानक्षैर्विविधविषयाञ्जागरे विश्वनामा
स्वप्ने सूक्ष्मानिवरतकरणस्तैजसो मानसेन ।
प्राज्ञः सुप्तावनुभवति यः स्वात्मनैव स्वसौख्यं
तिस्रोऽवस्थाः स्वयमतिपतन्सोऽस्मि सज्ज्योतिरात्मा ॥ ३ ॥

श्रीकृष्णानन्दयोगीन्द्रचरणाम्बुजरेणुना ।
पञ्चरत्नप्रकाशोऽयं सुब्रह्मण्येन तायते ॥ ४ ॥

इह खलु तावदतीतानादिभवपरम्पराकृतसुकृतसंपदावर्जितपरमेश्वरानुग्रहेणापचितसकलहृदयकलुषतया समार्जितविवेकवैराग्यशमदमादिसाधनकलापस्य, मनुष्यपितृदेवलोकसाधनभूतपुत्रकलत्रवित्तैषणाभ्यो व्युत्थाय भिक्षामात्राकलितदेहयात्रस्य, मोक्षमेव केवलमाकांक्षतः; साक्षान्मोक्षसाधनभूतब्रह्मात्मैक्यापरोक्षसिद्धये; शारीरकादिशास्त्रश्रवणादावविक्लृप्तस्य मन्दाधिकारिणोऽनुग्रहायोपदिष्टं पञ्चरत्नं नाम, परमात्मस्वरूपोपदेशप्रकरणं विवरिष्यामः ॥

तत्रादौ — त्रिभिः श्लोकैः आत्मनोऽनाद्यविद्यामूलदेहाद्यभिमाननिबन्धनजागराद्यवस्थाभिः संसारोऽनुवर्ण्यते । ततो द्वाभ्यां श्लोकाभ्यां तदपवादेनाध्यात्मयोगायितात्मतत्वापरोक्षेण मोक्षोऽनुवर्ण्यते इति विवेकः । "अध्यारोपापवादाभ्यां ह्यात्मतत्वोपदेशोऽद्वितीयतत्वापरोक्षाय कल्पते" इति । तत्रापि — आदिमश्लोकेनात्मनो देहाद्यभिमानकृतरूपभेदान्वक्ष्यमाणयोगोपयोगितया विभज्य दर्शयति —

अध्यात्मं चाधिदैवं प्रतिनियतविधाः स्थूलसूक्ष्माङ्गमाया-
संभेदोपाधिभेदात्पुरुषमनुगतास्त्रिस्त्रिशो रूपभेदाः ।
विश्वो वैश्वानरश्च प्रथमयुगमथो तैजसात्मा च सूत्रं
प्राज्ञात्मा चेश्वरश्चेत्यपरमथ परः स्यात्तुरीयस्तु साक्षी ॥ १ ॥

अध्यात्मञ्चेति । अत्रात्मशब्देनाहमभिमानविषयव्यष्टिरुच्यते । दैवशब्देन तु तत्समष्टिः । आत्मन्यधिकृत्याध्यात्मं; देवेऽधिकृत्याधिदैवम्; विभक्त्यर्थेऽव्ययीभावः । व्यष्ट्यात्मा समष्ट्यात्मा चेत्यर्थः ।

पञ्चभूतसंघातमयः स्थूलांगं स्थूलदेहः । पञ्चप्राणमनोबुद्धिकर्मेन्द्रियसंघातात्मकं सूक्ष्मांगं लिंगदेहः । देहद्वयप्रकृतिभूताविद्यारूपः कारणदेहोऽत्र मायाशब्दितः । तासु स्थूलसूक्ष्मांगमायासु संभेदाः तादात्म्याभिमान एवोपाधयः; तद्भेदात् प्रतिनियतविधाः व्यवस्थितप्रकाराः, रूपभेदाः वक्ष्यमाणा विश्वाद्या वैश्वानराद्याश्च; त्रिशस्त्रिशः पुरुषं परमात्मानमनुगताः। व्यष्टिसमष्टिभेदेन स्थूलदेहाद्यभिमानानुक्रमेण, प्रागुक्तांस्तानेव रूपभेदान्युग्मशो विभज्य दर्शयति — विश्व इत्यादिना । स्थूलदेहाभिमानोपाधिकोऽध्यात्मञ्जागरे 'विशति स्थूलान् विश्वान्विषयानक्षैः' इति विश्वः । अधिदैवं वैश्वानरः । विश्वश्चासौ नरश्च विश्वानरः, विश्वानर एव वैश्वानरः स्थूलसमष्ट्यात्मा । प्रथमयुगमिति; स्थूलाद्युपाधिभेदक्रमापेक्षया प्रथमशब्दः । तद्रूपभेदप्रतिपत्तिव्यवस्थितये च श्लोके अथो इति । अथ सूक्ष्मदेहोपाधिकोऽध्यात्मं; स्वप्ने जागरश्रमेण चक्षुरादिव्यापारोपरमे, तैजसात्मा तेजः प्रकाशात्मकं लिंगं, तदेकाभिमानितया तद्वृत्तिभेदरूपाञ्जागरवासनामयान्मनसैवानुभवंस्तैजसः । अधिदैवं समस्तलिंगानुगतलिंगसमष्ट्यात्मा; मणिभेदानुगतसूत्रमिव भवतीति सूत्रं; सूत्रात्मा हिरण्यगर्भ इति द्वितीयं युगम् । अथ कारणदेहोपाधिकोऽध्यात्मं; सुषुप्तौ बुद्धेरप्युपरमे, अस्पष्टप्रज्ञत्वात्प्राज्ञः । अधिदैवं; ईश्वर इति । इति तृतीयं युगम् । अथ परः स्थूलाद्यभिमानमतिक्रान्तः; अध्यात्मं विश्वादिसाक्षी । अधिदैवं वैश्वानरादिसाक्षी । विश्ववैश्वानरादित्रिकत्रिकापेक्षया तुरीयश्चतुर्थ इति, साक्षिद्वयमेकीकृत्यैकवचनं कृतम् । एवमेत औपाधिकरूपभेदाः परमात्मानमनुगता इति ॥ १ ॥

अत्राध्यात्मं विश्वादिभेदभिन्नरूपस्यात्मनोऽवस्थात्रयविकारप्राप्तिं; तदनुभवोपायं दर्शयंस्तस्य संसारं प्रपञ्चयति —

> तिस्रोऽवस्था जिहानस्स्वकृतभुगसुमाञ्जागरस्वप्नसुप्तीः
> संघातैकात्म्यभावादुपगतविकृतिः साक्षितादात्म्यतस्तु ।
> विश्वोऽक्षैः स्थूलभोगाननुभवति, धिया तैजसो वासनोत्थान्
> सूक्ष्मान्; प्राज्ञः स्वमाया स्वसुखमनुभवन्वर्तते शान्तवृत्तिः ॥ २ ॥

परमात्मैव देहेन्द्रियादिष्वभिमानी, असुमाञ्जीवात्मा; स्वकृतानि कर्माणि भुङ्क्त इति तथाभूतः सन्; जागरस्वप्नसुषुप्तिलक्षणास्तिस्रोऽवस्था जिहानः प्राप्नुवन्; देहेन्द्रियादिसंघातेऽहमित्यभिमानेनैकीभावादुपगताः, स्वात्मतया प्राप्ताः, ता एवावस्थालक्षणा विकृतयो येन; स तथा भवति । नन्वेवं तस्य तदवस्थानुभवानुपपत्तिः । अवस्थाविकारेणैवोपक्षीणत्वात् । यथाहुः — "नक्तं स्याद्विक्रिया जारे साक्षिता का विकारिणः" इति । अतस्तदनुभवोपायो वक्तव्य इत्यर्थः । अत आह — साक्षितादात्म्यतस्तु; भोगाननुभवतीति सम्बन्धः । देहेन्द्रियादितादात्म्याभिमानेन तदेकीभूत आत्मा,

तद्विशिष्टमर्यादः जागरादिविकारी; सलिलैकलोलीभूतप्रकाश इव, तरंगादिविकारी । तदभिमानेन विविक्तस्तद्रहितमर्यादोऽविकारितया जागरादिसाक्षी । जलतरंगादिविविक्त इव तत्प्रकाशकः प्रकाशः । तेन तादात्म्यादिन्द्रियैः स्थूलान्विशेषान्भोगान्; भुज्यमानाञ्शब्दादिविषयाननुभवति । स स्थूलदेहजागराभिमानी जीवात्मा विश्वो नाम । जागरवासनाजातान्सूक्ष्मान्भोगानुपरतेन्द्रियव्यापारो, धिया मनसैवानुभवति; स सूक्ष्मदेहस्वप्नाभिमानी तैजसो नाम । अथ जागरस्वप्नभोगप्रदकर्मोपरमे; बुद्धौ स्वकारणमायाशेषायां, शान्तवृत्तिः शान्ता जागरादिवृत्तयो यस्य स तथेति । स्वसुखानुभवे हेतुगर्भं विशेषणम् । जागरादिलक्षणसर्वदुःखविक्षेपक्षयादभिव्यक्तं स्वात्मसुखं, स्वभासा तेनैव स्वात्मभूतेन साक्षिणाऽनुभवन्वर्तते । यद्यपि साक्षितादात्म्यतोऽनुभवतीति, जागरादिसर्वभोगसाधारणमुक्तं; तथापीह स्वभासेति पुनर्वचनञ्जागरादावक्षादिरिव, सौषुप्तभोगे न हेत्वन्तरमस्तीति दर्शयितुम् । स मायारूपकारणदेहसुषुप्ताभिमानी प्राज्ञो नामेति । यद्यपि सुषुप्तावहमर्थविलयादहमभिमानो नोपपद्यते; तथा च श्रुतिः — "नाह खल्वयमेवं सम्प्रत्यात्मानं जानात्ययमहमस्मीति" इति; तथाप्यहमभिमानवासनागतत्वात्, सुषुप्त्यादिसाक्षिणं प्रति; सुषुप्तौ प्राज्ञः कारणदेहसुषुप्त्यभिमानीत्युपचर्यते । त एते विश्वादयो गौडपादैः सुनिरूपिताः —

"बहिःप्रज्ञो विश्वरूपी ह्यन्तःप्रज्ञस्तु तैजसः ।
घनप्रज्ञस्तथा प्राज्ञ एक एव त्रिधा स्थितः ॥

दक्षिणाक्षिमुखे विश्वो मनस्यन्तस्तु तैजसः ।
आकाशे हृदि च प्राज्ञस्त्रिधा देहे व्यवस्थितः ॥

विश्वो हि स्थूलभुङ्नित्यन्तैजसः प्रविविक्तभुक् ।
आनन्दभुक्तथा प्राज्ञस्त्रिधा भोगन्निबोधत ॥

स्थूलं तर्पयते विश्वं प्रविविक्तं तु तैजसम् ।
आनन्दस्तु तथा प्राज्ञं त्रिधा तृप्तिं विजानत ॥" इति ॥ २ ॥

एवमध्यात्ममात्मनो देहादितादात्म्याभिमानमूलो विश्वादिरूपभेदो जागरादिभेदश्च संसारो वर्णितः । अथाधिदैवं, वैश्वानरादिरूपभेदं तन्निबन्धनसृष्ट्यादिसंसारं च वक्तव्ये, वक्ष्यमाणयोगोपयोगितया विश्वादीनां वैश्वानरादीनां च, व्यष्टिसमष्टिभावं च दर्शयन् विवक्षितमर्थमाह —

अध्यात्मं विश्वमुख्यास्तनुभृत उदिता व्यष्टयोथाधिदैवं
तेषां सामान्यरूपाः क्रमत इह विराट् सूत्रमीशश्च तेपि ।

साक्ष्यैकात्म्याभिमानात्सकलमपि जगत्संविदानाः स्वदेहं
सर्वज्ञास्सर्वशक्ताः श्रुतिषु निगदितास्सर्वलोकात्मभूताः ॥ ३ ॥

अध्यात्मं विश्वेति । अध्यात्ममुदिता विश्वमुख्या विश्वतैजसप्राज्ञाः, तनुभृतः स्थूलसूक्ष्मकारणदेहाभिमानिनः, रूपभेदा व्यष्टय इत्यन्वयः । अथवा; अध्यात्मं; तनुभृतः देहाद्यभिमानेन जीवभूतस्यात्मनो विश्वादिरूपभेदा व्यष्टय उदिता इत्यन्वयः । व्यष्टयो नाम; व्यस्तरूपा विशेषावस्थाः मृद इव घटशरावादयः, समुद्रस्येव वा तरंगफेनादयः । अधिदैवम्; विराट् च; विविधश्चराचरात्मकविश्वरूपो राजत इति, वैश्वानरशब्दित एव । सूत्रम्; मणिषु सूत्रमिव, सर्वप्राणिष्वनुस्यूतः सूत्रात्महिरण्यगर्भशब्दितः । ईशः ईश्वरश्चेति रूपभेदाः । तेषां विश्वादिव्यष्टीनां; क्रमतो यथाक्रमं; सामान्यरूपाः समष्टयः । समष्टयो नाम; अन्तर्गतविशेषावस्थास्सामान्यात्मान एव । घटादीनामिव मृत्, तरङ्गादीनामिव वा समुद्रः । तथाच; जरायुजाण्डजस्वेदजोद्भिज्जलक्षणचराचरात्मकब्रह्माण्डरूपपरिणतपञ्चमहाभूतलक्षणस्थूलदेहसमष्ट्यभिमानी विराट्; यदुपवर्णका इमे शब्दाः—

"अग्निर्मूर्धा चक्षुषी चन्द्रसूर्यौ दिशः श्रोत्रे वाग्विवृताश्च वेदाः ।
वायुः प्राणो हृदयं विश्वमस्य पद्भ्यां पृथिवी ह्येष सर्वभूतान्तरात्मा ॥"

"द्यां मूर्धानं यस्य विप्रा वदन्ति खं वै नाभिं चन्द्रसूर्यौ च नेत्रे ।
दिशः श्रोत्रे यस्य पादौ क्षितिं च सोऽचिन्त्यात्मा सर्वभूतस्य एकः ॥"

"यस्याग्निरास्यं द्यौर्मूर्धा खं नाभिश्चरणौ क्षितिः ।
सूर्यश्चक्षुर्दिशः श्रोत्रं तस्मै लोकात्मने नमः ॥" इत्याद्याः ।

ज्ञानक्रियाशक्तिमयलिंगदेहसमष्ट्यभिमानी सूत्रात्मा । यद्विषया इमे शब्दाः —
"समः प्लुषिणा समो मशकेन समो नागेन सम एभिस्त्रिभिर्लोकैः समोऽनेन सर्वेण" ।

"मनो महान्मतिर्ब्रह्मा पूर्बुद्धिः ख्यातिरीश्वरः ।
प्रज्ञा संविच्चितिश्चैव स्मृतिश्च परिपठ्यते ॥
स वै शरीरी प्रथमस्स वै पुरुष उच्यते ।
आदिकर्ता स भूतानां ब्रह्माग्रे समवर्तत ॥" इत्याद्याः ।

विश्ववासनामयमायाशब्दितकारणदेहसमष्ट्यभिमानी ईश्वरः । यदालम्बना इमे शब्दाः —
"यतो वा इमानि भूतानि जायन्ते", "यः सर्वज्ञः सर्वविद्यस्य ज्ञानमयं तपः", "यस्सर्वाणि भूतान्यन्तरो यमयति",

"ईश्वरः सर्वभूतानां हृद्देशेऽर्जुन तिष्ठति ।
भ्रामयन्सर्वभूतानि यन्त्रारूढानि मायया ॥"

इत्याद्याः । इत्येतदुक्तं भवति । नन्वेषामपि स्थूलादिसमष्ट्यभिमानिनां तत्तदैकात्म्येन विकारिकोटित्वात्तदनुभवानुपपत्तिरित्याशंक्य, पूर्वोक्तविधया विराडादिसाक्षितादात्म्याभिमानेन स्वस्वदेहभूतविश्वादिवेदिनस्समस्तास्सर्वज्ञा विश्वकर्तारश्चोच्यन्ते; इत्यभिप्रेत्याह — तेऽपि साक्ष्यैकात्म्याभिमानादित्यादि । विश्वादिनिदर्शनसमुच्चयार्थस्तत्रत्योऽपिशब्दः । स्वदेहमिति; विराडादेः पृथगभिसम्बन्धाभिप्रायेण । स्वस्येति न वीप्सितं । संविदाना इति संपूर्वाद्विदेस्ताच्छील्ये शानचि रूपम् । संवेदनशीला इत्यर्थः । स्वदेहमनुलक्ष्येत्यध्याहारः तु; शानच्यात्मनेपदे रूपम । तेनाकर्मकात्संविदेरात्मनेपदानुशासनविरोधो न भवति । ईश्वरस्सर्वज्ञस्सर्वशक्तस्सर्वात्मेति तावच्छ्रुतिनिगदनं सुप्रसिद्धम् । हिरण्यगर्भविराजोरपि "आत्मैवेदमग्र आसीत्पुरुषविधः" इति प्रकृत्य, "कस्मान्नु बिभेमि" इति स्वात्मत्वेन सर्वविज्ञानन्निगदितम् । "आदिकर्ता स भूतानां" इति सर्वशक्तत्वम् । उपादानत्वनिगदनेन सर्वलोकात्मत्वमपि निगदितमेव भवतीति; "श्रुतिषु निगदिता" इत्युक्तम् । ननु स्वस्वदेहं संविदानास्सर्वज्ञा निगदिता इति हेतुहेतुमद्भावः संपद्यते; कथं संविदानाः सर्वशक्ता निगदिता इति हेतुहेतुमद्भावः ? वेदनान्यत्वात्कर्तृत्वशक्तेरिति चेत्; उच्यते — कार्यानुकूलज्ञानवत्त्वमेव कर्तृत्वम् । न यत्नो न वा क्रियाभेदः । ज्ञानयत्नादेरेवाकर्तृत्वप्रसंगात् । अन्यथा तद्धेतुयत्नान्तराभ्युपगमेऽनवस्थाप्रसंगात् । अतो नित्यसिद्धस्वरूपचैतन्यमेव कार्यानुकूलं कर्तृत्वं चेतनानाम् । अचेतनेषु 'रथो याती'ति कर्तृत्वोपचार एवेत्यलं प्रपंचेन ॥ ३ ॥

तदेवमध्यारोपापवर्धितः स एव सर्वो विश्वविराडादिरूपभेदस्तदवस्थाभेदश्चात्मनः स्वाज्ञानमूलो जननमरणादिदुःखमयसंसारनिदानं बन्ध इत्युच्यते; तस्य चात्मतत्त्वाज्ञानमूलस्य, तत्त्वसाक्षात्कारेण निवृत्तिर्वक्तव्या । स चात्मतत्त्वसाक्षात्कारो विश्वादिरूपव्यष्ट्यभिमाननिवृत्त्या, सुशक इति; तत्समष्टिरूपानुसन्धानयोगेन तद्भावापत्तिमुपपादयन्व्यष्ट्यपवादं विवक्षन्नाह —

संघाते पंचभूतव्यतिकरजनिते भूतसामान्यदृष्ट्या
गर्भापन्नप्रपञ्चः परिणमति विराडात्मनैवैष विश्वः ।
भूतोत्सर्गान्निसर्गादविषमपरमाहन्तया तैजसोऽसौ
सूत्रात्माहंक्रियोज्झं यदि विशति तमः प्राज्ञ एवेश्वरस्स्यात् ॥ ४ ॥

संघात इति । स्थूलदेहस्तावत्पृथिव्यादिपञ्चमहाभूतसंभेदसंभूतस्संघातः । "पृथिव्यादिमहाभूतानां समवायः शरीर" मित्यादिश्रुतेः । "पञ्चभूतात्मके देहे" इत्यादिस्मृतेश्च । तत्र स्थूलदेहे;

भूतसामान्यदृष्ट्या, यथा वर्णविशेषपरिक्षीणः कलादस्य विचित्रसन्निवेशे करकमलादौ कनकसामान्य-दृष्टिरेव; तथा भूतान्येवैष इति साक्षात्कारपर्यन्तानुसन्धानेन । एष विश्वः स्थूलव्यष्ट्यभिमानी । गर्भ-मापन्नः स्वान्तर्गतश्चराचरप्रपञ्चो यस्य; विशेषाणां सामान्येऽन्तर्भावस्य स्वाभाविकत्वात् । स तथाभूतः । सर्ववृक्ष इव स्वान्तर्गतशाखापत्रपुष्पादिप्रपञ्चः । त्रैलोक्याकारसमष्ट्यभिमानी विराड्रूपेण परिणमति सम्पद्यते । विराडात्मनैवेत्येवकारेण, व्यष्ट्यभिमानापवाद उक्तः । अथ भूतोत्सर्गं भूतसमष्ट्यात्मनि विराड्रूपात्माभिमानमुत्सृज्य; "द्वितीयायां च" इति क्त्वार्थे णमुल्प्रत्ययः । (उत्सर्ग इत्याचा.. ... देरूपम् । तेजसिजेर्धातोर्णमुलि कृत्वाऽनुपपत्तिशंका न भवति ?) अथा(न्य)पक्षे भूतोत्सर्ग इति पाठस्सुगमः । अथवा "भूतानामुत्सर्गो यस्मिन्कर्मणी" ति क्रियाविशेषणम् । निसर्गादिति ल्यब्लोपे पञ्चमी । निसर्गं परिच्छिन्नपृथगभिमानसद्भावं संत्यज्य । अविषमया "अयमहं दृश" इति विशेष-परिच्छेदात्मत्वदन्तुरतया, परमया सर्वविशेषानुगतसामान्यरूपलिंगदेहसमष्टिविषययाऽहन्तया लिंग-समष्ट्यभिमानेनासौ यथावर्णितं, तैजसो लिंगव्यष्ट्यभिमानी; सूत्रात्मा परिणमति, इत्यनुषज्यते । "भूतोत्सर्गमविषमपरमाहन्तया" इति विराड्भूतविश्वात्माभेदस्सूक्ष्मात्मभाविनस्तैजसस्य सूचितः । अनेन वैराजाभिमानापवादेन, सूत्रात्मभाव उक्तः । अहंक्रियोज्झं लिंगसमष्ट्यहमभिमानमुज्झित्वा, तमो यदि विशति; अविद्यारूपकारणदेहसमष्टिमहम्मानेन प्रविशति; कारणदेहसमष्ट्यहंमानी भवतीत्यर्थः । सौषुप्त-कारणात्मन्यहमभिमानविलयेऽप्यहमभिमानगतिरुक्ता । तदा "प्राज्ञ ईश्वर एव स्या" दित्यन्वयः । अत्रापि "अहंक्रियोज्झं तमो विशति" इत्यभिधानात्, सूत्रात्मभूततैजसात्माभेद ईश्वरभाविनः प्राज्ञात्मनो दर्शितः । तथा च विश्वादीनामभेदे श्रुतिः —

स एव मायापरिमोहितात्मा शरीरमास्थाय करोति सर्वं ।
...यतेऽनादिविचित्रभोगैस्स एव जाग्रत्परितृप्तिमेति ॥"

स्वप्नेपि जीवस्सुखदुःखभोक्ता स्वमायया कल्पितजीवलोके ।
सुषुप्तिकाले सकले विलीने तमोभिभूतस्सुखरूपमेति ॥"

"पुनश्च जन्मान्तरकर्मयोगात्स एव जीवः स्वपिति प्रबुद्धः ।"

इत्याद्या । सूत्रात्माहमभिमानापवादोपलब्धय ईश्वर एवेत्येवकारः । अथवा; प्राज्ञ एवेत्येवान्वयः । परिच्छेदाभिमानस्यैवारोपितस्यापवादः । तस्मिन्सति, स एवेश्वरः स्यात्; न रूपान्तरपरिणाम इत्यभि-प्रायः । अयं न्यायो विश्वादिष्वपि योजनीयः । एवम्प्रकारोयं योगः स्वकीये पञ्चीकरणवार्तिकेपि दर्शितः —

"एवं वैराजरूपेण पश्येद्भेदनिवृत्तये ।
हिरण्यगर्भरूपेण तैजसं चिन्तयेद्बुधः ॥
जगत्कारणरूपेण प्राज्ञात्मानं विचिन्तयेत् ।" इति ॥ ४ ॥

एवमुदितयोगपरिपाकेन परिच्छेदाभिमानापवादे सति; सर्वात्मभावावगतौ कारणसमष्ट्यात्माभिमानहानेन, सैव सर्वात्मावगतिर्ब्रह्मात्मसाक्षात्कारस्संपद्यते, इत्यतोऽनन्तरमेव निरतिशयसुखानुभवलक्षणनिर्वाणसिद्धिरित्यभिप्रेत्याह ---

इत्यभ्यासक्रमेण प्रशमितमितधीरात्तसर्वात्मभावः
रूढश्चात्माभिमानो हृदि निरहमभीमानवृत्तौ स योगी ।
हित्वाऽविद्यातमस्तन्निजमहिमहितं ज्योतिरात्मा तुरीयः
निर्वाणैकस्वभावे विहरति परमानन्दपीयूषसिन्धौ ॥ ५ ॥

इत्यभ्यासक्रमेणेति । अत्र श्लोके स्थूलदेहे, पृथिव्यादिमहाभूतांशान् "यत्कठिनं सा पृथिवी यद्द्रवं तदापो यदुष्णं तत्तेजो यत्सञ्चरति स वायुर्यत्सुषिरं तदाकाश" मिति श्रुत्युक्तप्रकारेण; पञ्चभूतात्मकान्कृत्वा; तत्कार्यचराचरप्रपञ्चं सर्वं, स्कन्धशाखोपशाखापत्रपुष्पादिकं वृक्ष इत्येकत्ववत् एकत्वमापाद्य, "अहं मनुष्यो देवः" इत्यादिपरिच्छेदाभिमानं परित्यज्य, "सर्वोऽहमस्मी" ति वैराजभावमभ्यसेत् । अस्मिन्नभ्यासे रूढे; पुनरनन्तरं मानुष्यकादिसुखदुःखादिपरिच्छिन्ने प्राणेन्द्रियसंघातात्मनि लिंगे, "त एव सर्वे एव समाः सर्वेऽनन्ताः" इति श्रुतेः; प्राणादिकान्व्याप्तसामान्यरूपान् कृत्वा, सुखदुःखादिभेदभिन्नानि लिंगानि पूर्वनिदर्शनेन तदेकत्वमापाद्य; स्थूलभूतविषयाहंभावमुत्सृज्य, केवलसर्वाहमात्मभावमभ्यसेत् । अस्मिंश्चाभ्यासे निरूढे; सौषुप्तानुभवगोचरं तत्तदिन्द्रियविषयादिप्रभवाप्ययभूतकारणशरीरं "सर्वं तद्धेदं तर्ह्यव्याकृतमासीत्" इति श्रुतिसामान्यरूपं कृत्वा, पूर्ववत्तदेकत्वमापाद्य, लिंगाहंभावमप्युत्सृज्य, सर्वकारणात्माभिमानलक्षणमीश्वरभावमभ्यसेत् । तस्मिन्नप्यभ्यासे निरूढे; तत्स्थूलादिविषयभेदभिदुराणि साक्षिरूपाणि, सर्वानुगतसाक्षिरूपं कृत्वा, तदेकत्वमापाद्य, तदीश्वराहंभावमप्युत्सृज्य, साक्षिभावेऽभ्यस्यमाने; सर्वविषयप्रहाणादपेक्षितसाक्षिभावं स्वमहिमप्रतिष्ठमनिन्धनानलमिव केवलज्योतिरानन्दस्वभावमात्मानमनुभवति । स एव परमनिर्वाणमित्येतदर्थजातमर्पयति ॥

इति उक्तविधया अभ्यासक्रमेण, पूर्वपूर्वभूमिजयेनैवोत्तरोत्तरभूमिपरिग्रहेऽस्खलितो योगी भवतीति क्रमग्रहणम् । प्रशमितमितधीरध्यात्मपरिच्छिन्नात्मबुद्धिर्यस्य स तथा । आत्तः स्वीकृतः सर्वात्म-

भावः वैराजाद्यहंभावो येन स तथा । रूढः स्थिरः ईशाद्यभिमानो यस्य स तथा । स तादृशो योगी; निरहमभीमानवृत्तौ, अहमभिमान एवाहमभीमानः । "उपसर्गस्य घञ्यमनुष्ये बहुल" मिति दीर्घः । अहमित्यभिमानलक्षणायाः, ईशयोगेपि वासनामात्रेणानुवृत्ताया वृत्तेर्निर्गते; तथाविधवृत्तिशून्ये हृदि सति । रत्; ईशभावानुगतमविद्यालक्षणं तमो, हित्वा; अनेनोत्तरोत्तरभूमिपरिग्रहे पूर्वपूर्वहानि- रर्थादुक्ता । तद्धानौ च कारणं; "येषु व्यावर्तमानेषु यदनुवर्तते, तत्तेभ्यो भिन्नं; यथा — स्रजि कुसुमेभ्यः सूत्रं" व्यावर्तमाने च स्थूले, स्वप्नादावहमर्थो लिंगमनुवर्तते । तस्मिंश्च व्यावर्तमाने, सुषुप्त्या- दावनुवर्तते कारणात्मा; तेषु च सर्वेषु व्यभिचारिषु, अनुवर्तते साक्षिभूतज्योतिरात्मेत्यन्वयव्यतिरेकाभ्यां विवेकावगम एव । एवं सर्वविषयापवादे; निजमहिम्नि स्वस्वभावे; हितं निहितमवसितं ज्योतिर्ज्ञान- प्रकाश एवात्मा यस्य स तथा । विश्वादित्रयापेक्षया तुरीयश्चतुर्थः । निर्वाणैकस्वभावे; निरस्त- दुःखनयनिखिलप्रपञ्चोपशमात्मके । परमानन्दपीयूषसिन्धौ; निरतिशयसुखसुधासमुद्रे स्वात्मन्येव । विहरति मुक्त एव सन् । यावदारब्धं वासनामात्रेण; बालः क्रीडनकैरिव, यथोपनीतविषयैर्लोकयात्रा- मनुवर्तत इत्यर्थः । "तस्य तावदेव चिरं यावन्न विमोक्ष्येऽथ सम्पत्स्ये" "स तत्र पर्येति जक्षत् क्रीडन्रममाणः स्त्रीभिर्वा यानैर्वा ज्ञातिभिर्वा, नोपजनं स्मरन्निदं शरीरं" इत्याद्या हि श्रुतिरिति सर्वं शिवम् ॥

शिवाय शिवरूपाय ब्रह्मणे परमात्मने ।
मनःसंकल्पितांगाय नमः श्रीगुरुमूर्तये ॥ ५ ॥

श्रीवत्सान्वयवारिधेरुदभवद्यो लब्धविद्यो गुरोः
कृष्णानन्दसरस्वतीयतिवरात्तत्पादुकासक्तधीः ।
यस्मिन्देशिकपादसंगि सलिलं ध्वान्तं निहन्त्यान्तरं
सूते वाङ्मयमौक्तिकानि विदुषां धार्याणि कण्ठस्थले ॥ ६ ॥

व्यतानि तेन विदुषां प्रीतये देशिकाज्ञया ।
पञ्चरत्नप्रकाशोयं सुब्रह्मण्येन वर्णिना ॥ ७ ॥

इति श्रीमत्परमहंसपरिव्राजकाचार्य श्रीकृष्णानन्दसरस्वतीकरुणालेशलब्धविद्येन

श्रीवत्सवंशमुक्ताफलेन सुब्रह्मण्येन कृतः पञ्चरत्नप्रकाशः सम्पूर्णः ॥

ஸ்ரீ:

பாரிஜாத நாடகத்தின் கதைச் சுருக்கம்.

சீர்வளமிக்க சோழநாட்டை நாயகமன்னர்கள் நீதிவழுவாமல் ஆண்டு வந்த காலத்தில் இந்நாடகம் இயற்றப்பட்டது. நாயகமன்னர்களுள் மிக்க புகழ்வாய்ந்த "**ஸ்ரீ ரகுநாத நாயக**"னுடைய குருவும், ஆஸ்தானவித்வானுமாகிய "அய்யா" எனப்படும் "**குமாரதாததேசிக**"ரால் இந்நாடகம் எழுதப்பட்டு, நவராத்திரி விழாவில் அவ்வரசனுடைய கொலுமண்டபத்தில் அவன் முன்பே நடித்தும் காட்டப்பெற்று, அங்கு குழுமியிருந்த புலவர்குழாங்களால் "மிகச் சிறந்த"தெனப் புகழப்பெற்று விளங்கியது. பிரஸ்தாவனையில் இவ்விஷயங்களுடன், நாடகக் கதையின் ஆரம்பமும் திறம்பட எடுத்துக்காட்டப்பட்டுள்ளது.

முதல் அங்கம்

கலஹப்பிரியரான நாரதர் உதய சூரியனை வணங்கி, பூமியில் யுத்தம் மூள வேண்டுமென வேண்டிக்கொள்கிறார். ஸ்ரீ கிருஷ்ணனுக்கும் தேவேந்திரனுக்கும் சண்டையை உண்டுபண்ணும் வகை யாதெனச் சிந்தித்துவந்த அவர் செவிகளில், "பாரிஜாத மரம் அபகரிக்கப்படுவதன் மூலம் அவ்விருவருக்கும் பெரும் போர் மூளும்" என்னும் ஆகாயவாணி இனிமையாக ஒலிக்கின்றது. நாரதரின் மூளை வெகு வேகமாக வேலை செய்கின்றது. பாரிஜாத புஷ்பம் ஒன்றை எடுத்துவந்து, அதைப் பல்லாயிரம் பட்டமகிஷிகளுடன் கூடிய ஸ்ரீ கிருஷ்ணனுக்குக் கொடுத்து, சண்டையைக் கிளப்பிவிட விரும்பிச் செல்கிறார் நாரதர். வழியில் எதிர்ப்பட்ட "மந்தாரிகை" என்னும் ஸ்ரீகிருஷ்ணனுடைய வேலைக்காரியின் மூலம், ஸ்ரீகிருஷ்ணனுக்கும் ருக்மிணிக்கும் பாச்சைக்காய் விளையாட்டு நடந்த வரலாற்றையும், அதில் மேன்மேலும் கிருஷ்ணனுக்குத் தோல்வி ஏற்பட்டதையும், பொருள் முழுவதையும் இழந்த ஸ்ரீ கிருஷ்ணன், மேலும் பந்தயம் வைப்பதற்கானதொன்று மில்லாமையின் "ருக்மிணியின் விருப்பத்தைப் பூர்த்திசெய்து வைப்பதையே" பந்தயமாகக்கொண்டு மீண்டும் ஆட்டத்தை ஆரம்பித்துள்ள வரலாற்றையும் அறிகிறார்.

உடனே வெகு அவசரமாக அவர் ருக்மிணியின் அந்தப்புரம் செல்கிறார். கிருஷ்ணனும் ருக்மிணியும் முனிவரை முறைப்படி பூஜித்து வரவேற்கின்றனர். எங்கும் நுகர்ந்தறியாத அற்புதமான நறுமணம் முனிவரிடமிருந்து வருவதைக் கண்ட அவ்விருவரும் அதைப்பற்றி அவரை வினவுகின்றனர். "தேவேந்திரனுடைய பூங்காவினின்றும் கொண்டுவரப்பட்ட இந்தப் பாரிஜாதமலரே இம் மணத்திற்குக் காரணம்", என்று சொல்லி அவர் அம்மலரைக் கிருஷ்ணனிடம்

கொடுக்கிறார். முனிவர் ஒரே மலரைக் கொண்டுவந்திருப்பதையும், கோபக்காரியான ஸத்தியபாமையையும் நினைத்து ஒரு உபாயம் பண்ணுகிறார் கண்ணன். பாச்சைக்காய் விளையாட்டில் தோல்வியுற்றமைக்காக "உலகிற்சிறந்த ஏதாவதொன்றைக் கொடுத்தாக வேண்டு" மென்று ருக்மிணி கட்டளையிட்டுள்ளதை வியாஜமாகக்கொண்டு அம்மலரை ருக்மிணியிடம் கொடுக்கிறார். அதனால் பந்தயம் வைக்க ஒன்றுமில்லாமல் தான் திணறியது ஒருவாறு தீர்ந்ததாக நினைக்கிறார் கண்ணன். ஆனால் ருக்மிணி இதை ஒப்புக்கொள்ளவில்லை. அம்மலர் முனிவரால் தனக்காகவே கொடுக்கப்பட்டதென்றும், அதனால் கிருஷ்ணனுடைய கடன் தீராதென்றும் அவள் வாதாடுகிறாள். இதில் முடிவு கூறுமாறு இருவரும் முனிவரைக் கேட்கின்றனர். "உமது அன்பிற்குரியவளுக்குக் கொடுப்பதற்காகவே நான் இதைக் கொண்டுவந்தேன்" என்று பொதுவாக மறுமொழி கூறி அக்குழப்பத்தை மேலும் வளரவிடுகிறார் நாரத முனிவர். உடனே மாத்யாஹ்நிக ஸந்தியா வந்தனத்தை வியாஜமாகச்சொல்லி, ஸத்தியபாமையைக் கோபமூட்டுவதற்காகச் சென்றுவிடுகிறார் நாரதர்.

ஸ்ரீ கிருஷ்ணனும், கலகக்காரராகிய நாரதரின் மனப்போக்கை ஊகித்தறிந்து, உடனே ஸத்தியபாமையைக் காணச்செல்கிறார். வழியில் எதிர்ப்பட்ட ஸத்தியபாமையினுடைய வேலைக்காரியான 'மதனமஞ்சரி'யின் மூலம் நடந்தவற்றை எல்லாம் தெரிந்துகொள்கிறார். பூங்காவின் நடுவில் உள்ள கொடி வீட்டின் (லதாக்ருஹம்) மத்தியில், மாலதீ-மாதவீ என்னும் இரு தோழிகளுடன் கோபங்கொண்டு அமர்ந்திருக்கும் ஸத்தியபாமையைத் தேறுதல் செய்வதற்காக வஸந்தகன் என்னும் தனது தோழனையும் கூட்டிக்கொண்டு விரைகிறார் ஸ்ரீ கிருஷ்ணன்.

இரண்டாவது அங்கம்

விதூஷகன், சூதாட்டத்திலேயே மூழ்கியிருக்கும் கிருஷ்ணனுடைய நண்பனாகத் தான் இருப்பதனால், அவர் தோல்வியுறும்பொழுதெல்லாம் தேவிகள் தன்னைப் பலவாறாக ஏசுவதை எண்ணி மனம் நொந்துகிடக்கிறான். இதையுணர்ந்த கிருஷ்ணன், சாதுரியமாக அவனைத்தேற்றி, அவனுடன் பூங்காவில் பிரவேசித்து, ஆங்கு தோழிகளுடன் கொடிவீட்டில் அமர்ந்திருக்கும் ஸத்தியபாமையைத்தேடி அறிந்து, அவர்கள் மனம் விட்டுப் பேசுவதைக் கேட்கவிரும்பியவராய் அடர்ந்த கொடிகளில் மறைந்து நிற்கிறார்.

ஸத்தியபாமை, தன் தோழிகளுடன், கிருஷ்ணனைத் தன் வசப்படுத்துவதற்காக ருக்மிணி மாயாவித்தனமாக நடந்துகொள்வதையும்; தன்னிடம் கிருஷ்ணனுக்கு முன்பிருந்த அளவற்ற அன்பையும் நினைந்து அவ்வன்புக்குக்

கேடுசெய்யும் சக்களத்தியைப் பழித்துக் கூறிப் பெருமூச்செறிந்து கொண்டு உரையாடிக்கொண்டிருக்கிருள். கிருஷ்ணனும் வார்த்தைப்போக்கில் தன் பெயர் சொல்லப்படும் சமயம்பார்த்து, திடீரென்று விதூஷகனுடன் உள்ளே பிரவேசிக்கிருர். ஊடல் மேலீட்டால் உடனே அவ்விடம்விட்டகன்றுவிட நினைத்த ஸத்தியபாமையைத் தடுத்துப்பேச முற்படுகிருர் கிருஷ்ணன். கோபத்தின்காரணத்தை வினவுகிருர். அவள் முகங்கொடாமல் நிற்கிருள். தோழியரைக் கேட்கிருர். அவர்களும் தக்க மறுமொழி கொடுக்கவில்லை. கிருஷ்ணன் ஒன்றையு மறியாதவர்போல், தான் குற்றமற்றவரென்பதை சாதுரியமாக எடுத்துரைக்கிருர். சத்தியபாமைக்கும் கிருஷ்ணனுக்கும் வாக்குவாதம் நடக்கின்றது. எதற்கும் சத்தியபாமை, தோழியரையே பார்த்துப் பேசுகிருள். கிருஷ்ணன் மட்டும் ஸத்தியபாமையை நோக்கியே பேசிக்கொண்டு, தன்மேல் அவளால் சாட்டப்பட்ட குற்றங்களையெல்லாம் தனது பேச்சுத் திறமையினுல் மறுத்துரைக்கிருர். இவ்வளவில், பாரிஜாதமலரைப் பற்றிய பேச்சு தோன்றுகிறது. 'அதன் காரணமாகவே இந்தக் கோபம்' என்று ஸத்தியபாமையைத் தன் வாயால் கூறுமாறு செய்து "அதை நாரதமுனிவரே நேராக ருக்மிணிக்குக் கொடுத்ததாக சாதிக்கிருர் கிருஷ்ணன். சத்தியபாமை அதை ஏற்றுக்கொள்ளவில்லை.

இவ்வளவில் விதூஷகன் தனது முதுகில் உள்ள புண்ணைக் காண்பிக்கிருன். ருக்மிணியிடமிருந்து பாரிஜாதமலரை (சத்தியபாமைக்காக) கிருஷ்ணன் கைப்பற்ற முயற்சிக்கையில், அதனுல் கோபங்கொண்ட ருக்மிணி இவ்வாறு தன்னைக் கீழே தள்ளிப் புண்படுத்தியதாக விதூஷகன் சொல்கிருன். சத்தியபாமை "இதெல்லாம் வெறும் கற்பனை" என்று சொல்லி விதூஷகனைப் பயமுறுத்துகிருள். கிருஷ்ணன் அந்தப் பாரிஜாத மலரையே வாங்கிக் கொடுப்பதாகச் சொல்லித் தேற்றுகிருர். சத்தியபாமையோவெனில், சக்களத்தியினுல் சூடிக்கழிக்கப்பட்ட மலரைத் தனக்கு வெகுமானமாகக் கொடுக்க விரும்பும் தன் காதலனது போக்கைக்கண்டு வெகுண்டு, தன் தாய் தகப்பன் இவர்களைக் கூவியழைத்து, தனது பாக்கியக் குறைவை எண்ணி வெதும்பி, தன் ஆடையின் முனையால் முகத்தை மூடிக்கொண்டு விம்மி விம்மி அழுகிருள். கிருஷ்ணன் இத்தருணத்தைப் பயன்படுத்திக்கொண்டு அவளைச் சேர்த்தணைத்து, அந்தப் பாரிஜாத மரத்தையே கொண்டுவந்து சத்தியபாமையின் பூங்காவில் வைத்து நிலைபெறச் செய்வதாக உறுதிகூறி அவளுடைய கோபத்தைச் சாந்தப்படுத்துகிருர்.

இவ்வளவில் கிருஷ்ணனுடைய வேலைக்காரன் (கஞ்சுகி) வந்து வணங்கி, மகரிஷிகள் கிருஷ்ணனைக் காண வந்திருப்பதை அறிவிக்கிருன். உடனே கிருஷ்ணன் சத்தியபாமையிடம் விடைபெற்றுக்கொண்டு முனிவர்களை எதிர்கொண்டு உபசரிப்பதற்காக வெளியேறுகிருர்.

மூன்றாவது அங்கம்

ஸ்ரீ கிருஷ்ணன், பலராமர்—உத்தவர் முதலிய அமைச்சர்களுடன் அவையின்கண் அமர்ந்திருக்கின்றார். முனிவர்கள் ஆங்கு வந்து மாதவனை வாழ்த்துகின்றனர். அவரும் மகரிஷிகளை வரவேற்று முறைப்படி உபசரித்து க்ஷேமம் விசாரிக்கிறார். பிறகு முனிவர்கள், நரகாஸுரனால் தங்களுக்கு நிகழ்ந்து வரும் துன்பங்களை எடுத்துரைக்கின்றனர். தேவமாதாவான அதிதியின் குண்டலங்கள் (காதணிகள்) அபகரிக்கப்பட்டதையும், வருணனிடமிருந்து பொன்மழை பொழியும் குடை பறிக்கப்பட்டதையும், உலகெங்குமுள்ள அரசர்கள் பலவாறாக அவமானப்படுத்தப்பட்டமையையும், எங்கும் அறநெறி சீர்குலைக்கப்பட்டதையும், எண்ணற்ற அரசகன்னிகைகள் சிறைப்படுத்தப்பட்டதையும், அக்கன்னிகைகள் யாவரும் கிருஷ்ணனிடம் அளவுகடந்த காதல்கொண்டிருத்தலையும், விரிவாக உரைக்கின்றனர். கிருஷ்ணனும் அவர்கள் கூறியவற்றையெல்லாம் சிரத்தையுடன் கேட்டு, நரகாஸுரனை உடனே கொன்றுவிடுவதாக உறுதிமொழி கூறி அவர்களைத் தேற்றி விடை கொடுத்தனுப்புகிறார்.

ஸத்தியபாமைக்குப் பாரிஜாதமரம் கொண்டு வருவதாகவும், முனிவர்களுக்கு நரகாஸுரனைக் கொல்லுவதாகவும் உறுதி கூறிய மாதவன், தவிர்க்க முடியாத இருகாரியங்கள் ஒருங்கே நேர்ந்ததை எண்ணி மனக்கலக்கமுற்று, பலராமர் உத்தவர் ஆகிய இருவருடனும் சிந்தனையிலாழ்ந்தார். இவ்வளவில், நரகாஸுரனால் சிறையிடப்பட்ட அழகிகளுடைய வரலாற்றை அறிந்துவருமாறு அனுப்பப்பட்ட "ராஜஹம்ஸன்" என்னும் சாரன் வந்துசேருகிறான். அவன் மாதவனை வணங்கி, அந்தப்பெண்கள் எழுதிக்கொடுத்த ஓலையைக் கொடுக்கிறான். மாதவன், அதை வாங்கித் தானே வாசிக்கிறார். அந்த அரசகன்னிகைகளுக்குத் தன்னிடமுள்ள அளவுகடந்த காதலையும், தன் பிரிவாற்றாமையால் அவர்கள் பலவாறாகத் துன்புறுவதையும் அதிலின்றும் அறிந்துகொள்கிறார் கண்ணன். பிறகு அதே சாரனால் கொண்டுவரப்பட்ட அவ்வழகிகளின் வடிவங்களைக் காட்டும் சித்திரத் தொகுதியையும் கண்ணன் காண்கிறார். அவர்களின் ஒப்புயர்வற்ற அழகைப் பலவாறாகப் போற்றி, காதல் மீதூர்ந்து மோகம் ஆச்சரியம் இவற்றில் மூழ்கியிருக்கிறார்.

அவ்வமயம் சத்தியபாமையின் தோழி 'மாதவி' அங்கு வந்து, தனது எஜமானியினுடைய கடிதத்தைக் கண்ணனிடம் கொடுக்கிறாள். 'பாரிஜாத மரம் உடனே கொண்டுவரப்படாமைக்காக அதில் கிருஷ்ணனை நொந்துகொண்டிருக்கிறாள் சத்தியபாமை. அப்பொழுது சத்தியபாமையும் தானே அங்குற்று மாதவனை நிர்ப்பந்தம் பண்ணுகிறாள். முடிவில் சத்தியபாமையும் கண்ணனும் இருவருமாகவே ப்ராக்ஜ்யோதிஷநகரம் சென்று நரகாஸுரனைக் கொன்றுவிட்டு, பாரிஜாத மரத்தையும் கொண்டுவருவதாகத் தீர்மானிக்கப்படுகிறது.

கடல் மார்க்கமாகப் பயணம் நிர்ணயிக்கப்படுகின்றது. போர்க்கப்பல்கள் ஆயத்தமாகின்றன. சேனைகள் யாவும் கிளர்ந்தெழுகின்றன. போர்முரசுகள் முழங்குகின்றன. சத்தியபாமை — கண்ணன் — விதூஷகன் இவர்களுக்கு மட்டும் தனியாக ஓர் அழகிய கப்பல் வந்து நிற்கிறது. விதூஷகனுக்குக் கப்பல் பிரயாணம் இதுதான் முதல். அதனால் பிரமிப்படைந்த அவனைப் பலவிதமான விளையாட்டுப் பேச்சுகளால் பயப்படுத்திக்கொண்டு, சதிபதிகளிருவரும் உல்லாஸமாகக் கடலில் பிரயாணம் செய்கின்றனர். கப்பலின் வேகத்தையும், கடலின் ஆழத்தையும், ஆங்காங்கு தோன்றும் கவர்ச்சிகரமான இயற்கைக் காட்சிகளையும் பார்த்தும் பேசியும் களிக்கின்றனர். கப்பலோட்டிகளுக்கு அளவு கடந்த ஆனந்தம். அவர்கள் தங்களுடைய வழக்கமான பாட்டுக்களை மெய்ம்மறந்து பாடுகின்றனர். "ஸுதர்சனம்" எனப்படும் சக்ராயுதம் கண்ணனுடைய திருக்கையில் தானேவந்து அமருகின்றது.

எதிரில் "வராஹகிரி" எனப்படும் மலையும், அதனுச்சியில் "ப்ராக்ஜ்யோதிஷம்" எனப் பிரஸித்தமான நரகாஸுரனுடைய பட்டணமும் காணப்படுகின்றன. அதனின்றும் கிளம்பும் யுத்தபேரிகைகளின் முழக்கம் பத்துத் திசைகளையும் கிடுகிடுக்கச் செய்கின்றது. தான் போருக்கு வரப்போவதை முன்னமே உணர்ந்து, அதற்காகவே எதிரிகள் இந் நடவடிக்கைகளை எடுக்கின்றனரென்பதை நன்குணர்ந்த மாதவன், கப்பல்களை வெகுதூரத்தில் நிறுத்துமாறு ஆக்ஞாபித்து, கடற்கரையிலுள்ள பூங்காவில் சற்று இளைப்பாறிவிட்டுப் போருக்கு ஆயத்தமாகிறார்.

நான்காவது அங்கம்

ப்ராக்ஜ்யோதிஷ நகரத்தில் நாற்புறமும் போர்த்தீ கிளர்ந்தெழுந்து கோரக்காட்சியளிக்கிறது. நரகாஸுரனுடைய போர்வீரர்கள் யாவரும் திரண்டெழுந்து கடும்போரில் முனைந்து நிற்கின்றனர். இன்னும் நரகாஸுரன் நேராகப் போரில் இறங்கவில்லை. இதைக் கூர்ந்து கவனித்த அவனுடைய வேலைக்காரன் ஒருவன் அவனை உணர்த்துகிறான்.

போரில் உயிரிழந்த பிராணிகளின் மாமிசத்தை நாடி அரக்கர்கள் இங்கும் அங்கும் திரிகின்றனர். "சங்குகர்ணன்" என்பவன் ஒரு அரக்கன். "லம்பாதரா" என்பவள் அவன் மனைவி. "சூர்ப்பகர்ணன்" என்பவன் அவர்களுடைய மகன். அம்மூவருடைய சம்பாஷணையால், யுத்தத்தின் வரலாறு விளங்குகின்றது. நரகாஸுரன், யுத்தத்தில் வெற்றிபெற வேண்டி, பூதங்களின் நாதனாகிய பரமசிவனைப் பூசித்து "துர்காதேவி" யைத்தனக்குத் துணையாக அனுப்புமாறு வேண்டினான். இதையுணர்ந்த மாதவன் தனது சக்கரத்தை

ஏவினுர். அதன் வேகத்தைத் தாங்கமுடியாமல் துர்க்கை ஓட்டம் பிடித்தாள். இவ்வளவில் நரகாஸுரன் தானுகவே நேரில் யுத்தத்திற்கு வருகிருன்.

இந்த பயங்கர யுத்தத்தைக்காண, ஆகாயத்தில் கந்தருவர்—கின்னரர் முதலிய தேவர்கள் யாவரும் கூடிவிட்டனர். நாரதமுனிவர் தனது தோழராகிய பர்வதமுனிவருடன் தோன்றுகிருர். போர்நிகழ்ச்சிகள் யாவற்றையும் அவ்விருவரும் கண்குளிரக்கண்டு களித்து அளவளாவுகின்றனர். நரகாஸுரனுடைய சேனைத்தலைவர்களுள் முக்கியமான 'நிசும்பன்-ஹயக்ரீவன்-முரன்-பஞ்சஜனன்' என்பவர்களைப் பர்வதமுனிவருக்குச் சுட்டிக் காண்பித்துத் தனித்தனியாக அவர்களது போர்த்திறமையை நாரதர் விவரிக்கிருர். காலாட்படையும், குதிரை வீரர்களும், யானைப்பாகர்களும், தமது உயிரைத் துரும்புக்குச் சமமாக மதித்து, எங்கும் காணுத அற்புதமான முறையில், பார்த்தாலே அருவருப்பைத்தரும் பல விதமான காட்சிகளைத் தோற்றுவித்துக் கொண்டு கோரமாகப் போர் புரிகின்றனர். நாரதரும் பர்வதரும் கண்படைத்ததற்கேற்ற பயனைப் பெற்ருேம் என்று பேரானந்தத்துடன் கண்டு களிக்கின்றனர்.

இவ்வளவில் தன்னுடைய சேனைத்தலைவர்கள் நால்வரும், யாதவ சைனியத்தின் தலைவர்களுடன் கடும் போர்புரிந்து அவர்களால் முறியடிக்கப் பட்டு மாண்டு வீழ்ந்தனர்'' என்பதை அறிந்த நரகாஸுரன், கடுஞ்சினங் கொண்டு கண்களில் தீப்பொறி பறக்கப் போர்க்களத்தில் தோன்றி இடையருது சரமழை பொழிந்து யாதவசைனியத்தைத் திணறவைக்கிருன். அவனுடைய போர்த்திறமையைக் கண்டு உலகமெல்லாம் நடுங்குகிறது. ப்ரத்யும்னன் (கிருஷ்ணனுடைய குமாரன்) யாதவசேனைக்குத் தலைமைதாங்கி, மிகத்திறமையாக நரகாஸுரனை எதிர்த்துப் போராடுகிருன். ஏற்கெனவே கொழுந்துவிட்டெரியும் கோபக்கனலைப் பன்மடங்கு தூண்டிவிடும் வீரவாதங்களுடன் இருவரும் கடும்போர் புரிகின்றனர். சிறிது காலத்திற்குள், நரகாஸுரனுடைய வேகத்தைத் தாங்கமுடியாமல், ப்ரத்யும்னன் களைப்புற்று, சோர்ந்து விழுகிருன்.

குமாரனுடைய தோல்வியைக் கேட்ட கண்ணன், அதைப் பொறுக்க மாட்டாதவராய் வீறுகொண்டெழுந்து சீரியசிங்கம்போல் தீவிழி விழித்து, கண்களினின்றும் கிளம்பும் கோபக்கனலின் புகைபோலப் புருவங்களை நெறித்துக் கொண்டு சத்தியபாமையுடன் சமர்க்களத்திற்கு விரைகின்ருர். கோபத்தீ கிளர்ந்தெழுமாறு ஒருவருக்கொருவர் வீரவாதங்களைப் பரிமாறிக் கொள்கின்றனர் அசுரர்குலத்தலைவனும், தேவர்குலமுதல்வனும். இதுவே யுத்தத்தின் இறுதியான கட்டமென்பதையுணர்ந்து, தானே வெற்றிமாலை சூடவேண்டுமென்னும் அவாவினுல், பிரமிக்கத்தக்க முறையில் ஓயாமல் அம்புமழை பொழிந்துகொண்டு, அதனுல் நாற்றிசையும் கனவிருள் சூழ்ந்துகொள்ளுமாறு கடும்போர்புரிகின்றனர்.

இச்சமர் மூவுலகையும் கொந்தளிப்படையச் செய்தது. ஆக்னேயம்-வாருணம்-வாயவ்யம்-முதலான திவ்யாஸ்திரங்கள் பலவும் தாராளமாகப் பிரயோகிக்கப் பட்டன. ஆனுல் அவையாவும் உடனுக்குடன் பதில் அஸ்திரத்தினுல் வீணுக்கப் பட்டன. இதையுணர்ந்த மாதவன், மாயப்பொருபடைவாணனுயிரங்தோள் துணித்த திருவாழியை (சக்கரத்தை) ஏவி நரகாஸுரனுடைய சிரத்தைத் துண்டித்து வீழ்த்துகிருர். வீரசயனத்தில் தலைவேறு உடல் வேருகக்கிடக்கும் யுத்தப்பிரியனுகிய தங்கள் கணவனை அணுகி அந்தப்புரஸ்திரீக்கள் புலம்பு கின்றனர்.

நரகாஸுரனுல் சிறையிடப்பட்ட யாவரும் விடுதலைபெற்று மகிழ்வெய்து கின்றனர். சத்தியபாமையுடன் கருடன்மேல் வீற்றிருந்தவாறு காட்சியளிக்கும் வெற்றிவீரனுகிய கண்ணன் யுத்தகளத்தில் தேவர்குழாங்களால் ஆனந்த மாகப் புகழப்படுகிருர்.

ஐந்தாவது அங்கம்

கண்ணனிடம் காதல் கொண்ட கட்டழகிகள் யாவரும் நரகாஸுரனது சிறையினின்றும் விடுவிக்கப்பெற்று துவாரகைக்கனுப்பப்பட்டனர். நரகா ஸுரனுல் பலரிடமிருந்தும் பலாத்காரத்தினுல் பறிக்கப்பட்ட சிறந்த பொருள் கள் யாவும் அவரவர்க்கே திருப்பியனுப்பப்பட்டன. சத்தியபாமையுடன் கருடன்மேல் அமர்ந்து, மாயாரதத்தில் வீற்றிருக்கும் ப்ரத்யும்னனுல் பின் தொடரப்பட்டவராய், தேவலோகம் சென்று தேவேந்திரனைச் சமரில் வென்று, அவனுடைய நந்தவனத்தினின்றும் பாரிஜாதமரத்தையபகரித்துக் கருடன்மேல் வைத்துக்கொண்டு மீண்டும் துவாரகாபுரிக்கு ஆகாயமார்க்கமாய் வந்துகொண் டிருக்கிருர் கண்ணன். பரந்த வானவெளியில் பறந்து செல்லும்பொழுது காணப்படும் கண்ணுக்கினிய காட்சிகளை, கிருஷ்ணன்-சத்தியபாமை-ப்ரத்யும் னன்-கருடன் ஆகிய நால்வரும் தனித்தனியாகவும் சேர்ந்தும் பலவாருக வர்ணித்து அனுபவிக்கின்றனர்.

பந்துபோல் சிறிய கோளவடிவமாக வெகுதூரத்திலிருந்து காணப் படுகிறது பூமி. "லோகாலோகம்" எனப்படும் பெரிய மலையும், சந்திரமண்டல மும், சந்திரோதயத்தின் அற்புதத்தோற்றமும், அது தேய்ந்து வளருவதன் தத்துவமும், அதில் காணப்படும் களங்கத்தின் உண்மை நிலையும் உள்ளத்தைக் கொள்ளைகொள்கின்றன. பற்பல கற்பனைகள் ஒவ்வொருவர் மனத்திலும் எழு கின்றன. சிறிது நேரத்தில் பூமண்டலம் அணித்தாகிவிடுகின்றது. சிறு தட்டு போன்ற பூமியில் உயர்ந்து நிற்கும் பொன்மலை (மேருபர்வதம்) மங்களஹாரத்தி தீபம் சுற்றுவதுபோல் காட்சியளிக்கின்றது.

பிறகு பூமியிலுள்ள ஒவ்வொருபொருளும் தனித்தனியாகக் காணப்படு கின்றது. ஆகாய கங்கை, மேருபர்வதம், அங்கு பொன்வாழைக்காட்டில் மலை போல் கிடக்கும் அனுமான், தென்திசையில் இலங்கை, இராமஸேது, இரத்தி னுகரம் (கடல்) அதில் பாம்பணைமேல் பள்ளிகொள்ளும் பரமபுருஷன், இராவண னுடைய தீரச்செயல்கள், மந்தரமலை, மலய பர்வதம், அதனின்றும் பெருகி யோடும் தாமிரபர்ணீநதி, அதன் கரையிலுள்ள விசேஷங்கள், பாண்டிநாட்டின் சிறப்பு, அதன் வடபுறத்தில் சோழநாடு, அதில் பாய்ந்தோடும் பொன்னியின் மகிமை, காஞ்சீபுரம், அங்கு பிரம்மாவின் யாகத்தில் உத்தரவேதியினின்றும் எம்பெருமான் தோன்றுதல், வடதிசையில் கங்கை யமுனை ஸரயூ முதலிய புண்ணிய நதிகள், அயோத்திமாநகர், இமயமலை, கைலயங்கிரி, அங்கு இனிது வீற்றிருக்கும் மலைமகள்கொழுநன், மேற்கு சமுத்திரம், அதன் மத்தியில் பொன் மதிள்கள் சூழ ஒளிவீசும் துவாரகாபுரி இவைகளையெல்லாம் பலவாறான சம்பா ஷணைகளுடன் கண்டு களித்து வழியைக் கடக்கின்றனர்.

துவாரகாபுரியில் வாழ்பவர்களோவெனில், வெகுதூரத்திலேயே சத்தியபாமையுடன் பாரிஜாதமரத்தைக் கருடன்மேல் வைத்துக்கொண்டுவரும் வெற்றிவீரனாகிய கிருஷ்ணனையும், அவரைத்தொடர்ந்துவரும் பிரத்யும்னனையும் கண்டு, பலவிதமான தோரணங்களால் நகரத்தை அலங்கரித்து மங்களவாத்ய கோஷங்களுடன் குதூகலமாக வரவேற்கின்றனர். கண்ணன் மற்றவருடன் பூமியில் இறங்குகிறார்.

பலராமனும் உத்தவரும், இதுவரை நுகர்ந்தறியாத பாரிஜாதமலரின் மணத்தைக் கொண்டாடி வெற்றிமுழக்கத்துடன் ஆசிகூறி மாதவனை வரவேற் கின்றனர். சிறையினின்றும் மீட்கப்பட்ட ராஜகன்னிகைகளின் திருமணத்திற் கான சுப முகூர்த்தம் நெருங்கிவிட்டதையும், அதற்கான முன்னேற்பாடுகள் யாவும் பூர்த்தியாகிவிட்டதையும் தெரிவித்து, பலராமர் கண்ணனைத் திருமணத் திற்கு எழுந்தருளுமாறு துரிதப்படுத்துகிறார். அப்பொழுது நாரதமுனிவர் அங்கு வந்து வாழ்த்துக்கள்கூறி, ஸர்வலோகத்துக்கும் க்ஷேமத்தைப் பயக்கும் பாரி ஜாதாபஹாரத்தின் சிறப்பையும் எம்பெருமானுடைய வெற்றியையும் கொண் டாடி மங்களவாக்கியங்களைக் கூறுகிறார்.

சுபம்

श्रीः

उपोद्घातः

श्रीमते कुमारतातदेशिकाय नमः ।

सुदर्शनकृपालब्धवेदतत्त्वार्थसागरम् ।
अनुष्ठितक्रतुशतं वन्देऽस्मत्पितरं गुरुम् ॥

कुमारताताचार्यं सदाचारपरं सदा ।
वेदान्ताचार्यसिद्धान्तविजयध्वजमाश्रये ॥

इदमिदानीमुद्ध्रियते गीर्वाणवाणीप्रणयिनां सहृदयानां पुरस्तात् "**पारिजातनाटकं**" नाम रूपकम् । तञ्जापुरस्थ सरस्वती महाल् ग्रंथालये सश्रद्धं परिपाल्यमानेषु असंख्यातेषु प्रबंधरत्नेषु इदमप्यन्यतमम् । ग्रंथालयेऽस्मिन् नाटकस्यास्य द्वे मातृके स्तः; एका (No- B. 10706 अङ्किता) आंध्रलिपिमयी; अपरा (No- B. 10707 अङ्किता) ग्रंथाक्षरमयी । उभे अप्येते तालपत्रात्मिके । अनयोः आंध्रलिपिमयी समग्रा; ग्रंथलिपिमयी तु अन्ते किंचिल्लुप्ता । इमे उभे एव अवलंब्य इदं मुद्रणं निर्व्यूढम् ।

इतिवृत्तम्

भगवतो मायामानुषविग्रहस्य मिथ्यागोपस्य श्रीकृष्णस्य, चेतोहारिषु पवित्रतमेषु दिव्याद्भुतसर्वजगद्धितलीलाविनोदेषु पारिजातापहारवृत्तान्तोऽप्यन्यतम इतीदं सार्वजनीनम् । प्राग्ज्योतिषपुराधिपेन नरकदानवेन क्रियमाणानि निखिलजगत्क्षोभणानि साधुजनपरिपीडनानि धर्ममार्गकण्टकायमानानि धूर्तकुलसन्तोषणानि दुश्चरितानि यदा काष्ठागतान्यभूवन्, तदा तानि सोढुमशक्नुवानैस्तपस्विजनैरभ्यर्थितस्स भगवान् कंसान्तकः,

परित्राणाय साधूनां विनाशाय च दुष्कृताम् ।
धर्मसंस्थापनार्थाय संभवामि युगे युगे ॥

इत्युक्तरीत्या स्वस्यावतारं सफलयितुकामः, संग्रामसाहसविचक्षणां स्वसहधर्मचारिणीं सात्राजितीमपि सहायार्थं सहैव नीत्वा प्राग्ज्योतिषपुरमाक्रम्य, नरकदानवं समरे विनिपात्य, तेन बंदीकृतान्सर्वान्मोचयित्वा, तथैव देवलोकं गतः तत्रत्यं पारिजाततरुं प्रसह्यापहृत्य पुनर्भूमिलोकं प्रतिनिवृत्त्य सत्यभामानन्दवने तं पारिजाततरुं स्थापितवानितीयं कथा पुराणेषु प्रोद्घुष्यते । अत्र ब्रह्मर्षिर्नारदोऽपि स्वोचितं भागं नोपेक्षते । श्रीमद्भागवते-श्रीविष्णुपुराणे-हरिवंशे च इयं कथा प्रतिपाद्यते । एषां पुराणानां परस्परं अल्पीयान् भेदः कथास्वरूपे परिदृश्यते । प्रकृतोपयोगित्वात् तस्य संक्षेपोऽत्र प्रदर्श्यते ।

श्रीमद्भागवतम्

श्रीभागवते दशमस्कंधे उत्तरार्धे (५९ तमेऽध्याये) अयं वृत्तान्तः प्रतिपाद्यते। तत्रत्यकथासंक्षेपश्चेत्थम्:—"जांबवती सत्यभामा कालिन्दी मित्रविन्दादीनां परिणयात्परं द्वारवत्यां सुखासीनं श्रीकृष्णं अभ्युपेत्य, इन्द्रः नरकासुरस्य दुश्चेष्टितानि विज्ञापयामास। सद्यो नरकासुरवधं संकल्प्य सभार्यो गोविन्दः प्राग्ज्योतिषपुरं गरुडारूढो ययौ। तत्र गिरिदुर्गाणि, शस्त्रदुर्गाणि, जलाग्न्यनिलदुर्गाणि, मुरस्य असंख्यातान् पाशांश्च गदया - सायकैः - असिना - चक्रेण च निर्भिद्य अन्तः प्रविश्य, द्विषतां हृदयविदारणं पाञ्चजन्यं दध्मौ। पाञ्चजन्यध्वनिं श्रुत्वा जलमध्ये शयानः पञ्चशिराः मुरो नाम दैत्यस्सद्य उत्तस्थौ। त्रिशूलमुद्यम्य तार्क्ष्यमभ्यद्रवत्सः। भगवान् तच्छूलं निशितैश्शरैश्छित्त्वा तदुपरि शरवर्षं ववर्ष। मुरेण प्रयुक्तां गदां सहस्रधा निर्भिद्य तस्य पञ्चापि शिरांसि चक्रेण लीलयैव चकर्त। निहते तस्मिन् तस्य तनूजास्सप्त ताम्रः – अन्तरिक्षः – श्रवणः – विभावसुः – वसुः – नभस्वान् – अरुणः – इति नामाभिरङ्किताः "पीठ" नामानं सेनापतिं पुरस्कृत्य योद्धुमभ्ययुः। भौमप्रचोदितानेतान् शक्त्यृष्टिगदासिशूलादिनानाप्रहरणप्रयोगावलिप्तहृदयानमोघवीर्यो भगवान् निमेषान्तरमात्रेण प्राणैर्वियोजयामास। तन्निरीक्ष्य दुर्मर्षणो धरासुतो नरकः समुद्रोद्भवैः स्रवन्मदैः पर्वतोपमैः गजैः सह युद्धाय निरक्रामत्।

अनेकसाहस्रै रथैः बहुभिर्गजैश्च परिवारितो नरकदानवः सभार्यं गरुडारूढं कृष्णं दृष्ट्वा प्रवृद्धक्रोधः शतघ्नीं तस्मै व्यसृजत्। निशितैश्शरैस्तां शतधा खण्डयित्वा, युगपद्युध्यतो योधान्सर्वान् सवाजिरथकुंजरान् तीक्ष्णवेगैश्शरवर्षैर्निकृत्तबाहूरुशिरोधरान् कृत्वा, शिष्टान् क्षणेनैकेन कान्दिशीकांश्चक्रे कृष्णः। गरुत्मानपि तुण्डपक्षनखैर्नं भूयिष्ठं कदनं चकार। विद्रावितं स्वसैन्यं दृष्ट्वा प्रज्वलितक्रोधानलो नरकासुरो गरुत्मन्तं शक्त्या प्राहरत्। न काचिदपि व्यथा सुपर्णस्य तया जनिता वज्रायुधप्रमाथिनः। ततो नरकप्रयुक्तान् शरवर्षान्, गुर्वीं गदां, निशातं परशुं, पञ्चसप्तति तोमरांश्च द्रुततरं शरैश्चिच्छेद माधवः। सर्वमेतद्विफलं पश्यन्नरकदानवोऽच्युतं हन्तुकामो यावच्छूलमाददे; तावदेव क्षुरनेमिना चक्रेण हरिः सकुण्डलं चारुकिरीटभूषणं तस्योत्तमाङ्गं चकर्त। सर्वतः प्रसृमरो हाहाकारो दिवमस्पृशत्। दिविषदो महत्या पुष्पवृष्ट्या केशवमाच्छादयामासुः।

विजयश्रीसमलङ्कृतबाहुयुगलो माधवस्सभार्यः प्राग्ज्योतिषपुरं प्रविवेश। तत्र स्थिता भूमिदेवी कृष्णं प्रणम्य, अदित्याः कुण्डलयुग्मं- प्राचेतसं छत्रं महामणिं च (नरकदानवेनापहृतानि इमानि) प्रत्यर्प्य तुष्टाव। स्तुत्वा च नरकासुरतनयं त्रासातिभूमिं गतं भगवतश्चरणारविन्दयोः प्रणमय्याभयं ययाचे। प्रपन्नजनसंरक्षणदीक्षितो भगवानपि तस्मै अभयं दत्त्वा नरकदानवस्यावरोधगृहं प्रविवेश।

तत्र भौमेन निगृह्यापहृताः षोडशसहस्रं राजकन्या बन्दीकृता ददृशे भगवान्। ताश्च भगवन्तं दृष्ट्वा "भूयात्पतिरयं मह्यं धाता तदनुमोदताम्" इति पृथक्पृथक् स्वहृदये प्रार्थयामासुः। माधवोऽपि स्वलङ्कृतास्ताः शिबिकाधिरूढाः द्वारवतीं प्रैषयत्। महान्तं द्रविणराशिं रथान् अश्वान् ऐरावतकुलेभांश्चतुर्दन्तानन्यच्चानर्घं वस्तुजातं स्वपुरीं प्रापयामास।

तथैव सुरेन्द्रभवनं गत्वा देवराजेन सभार्येण यथाविधि पूजितोऽदित्यै कुण्डले प्रादात्। सत्यभामया चोदितो भगवान् देवराजोद्यानभूषणायमानं पारिजाततरुमुत्पाट्य गरुत्मतः पृष्ठमधिरोप्य, तदननुमन्यमानान् क्रोधाविष्टान् योद्धुकामान् सुरवीरान्निर्जित्य, द्वारवतीमानीय सत्यभामाया उद्याने स्थापयामास। नरकवधाय पादयोः प्रणम्य प्रार्थितवानपि देवराजः सिद्धार्थस्सन् अद्य भगवता सह योद्धुमाययौ। अहो! तमसः प्रभावः। अथ नरकावरोधादानीता राजकन्याः नानाभवनेषु तावद्रूपधरो भगवाञ्छुभे मुहूर्ते यथाविधि उपयेमे। दासीशतैः परिचर्यमाणो भगवान् नानारूपधरो भूत्वा ताभिः सह पृथक्पृथक् कल्पितेषु भवनेषु निरन्तरमवस्थाय विविधान्भोगान्बुभुजे" इति।

विजयध्वजीयपाठानुसारेण, तु भगवतः कृष्णस्य देवैस्सह संग्रामकोलाहलः; तत्र सत्यभामाया वीर्यातिशयश्च विस्तरशः उपलभ्यते। पारिजाततरोः क्षीरोदधिमथनकाले प्रादुर्भावः, तस्य स्वर्लोकैकनियतत्वं नानारत्नस्वर्णमयत्वञ्च तथा अष्टानां दिक्पालानां देवेन्द्रपक्षादरेण युद्धं, पराजितानां पलायनं देवराजस्यापि पराभवः इत्यादिकं विस्तरशो वर्णितमत्र। प्रधानकथाशरीरस्य तु न कश्चिदन्यथाभावः।

हरिवंशः

हरिवंशे तु कथाशरीरेऽपि ईषदन्यथाभावो दृश्यते। अत्रत्यमेव कथावस्तु नाटकेऽस्मिन्नीषदन्यथाभावेन सह प्रतिपाद्यते। तद्यथा:—

हरिवंशे विष्णुपर्वणि त्रिषष्टितमादध्यायादारभ्य षट्सप्ततितमाध्यायपर्यन्तं (६३—७६) चतुर्दशस्वध्यायेषु पारिजातापहारवृत्तान्तो निरूप्यते। तत्रापि प्रथमतः द्वयोरध्याययोः (६३—६४) कथा अन्या; पश्चात् द्वादशानामध्यायानां कथा अन्या च आपातप्रतीतौ भासेते। तत्र भासमानविरोधपरिहारश्च नाटकेऽस्मिन्नुपलभ्यते। तत्र ६३—६४ तमाध्यायद्वयकथा चेत्थम्:—

"स भगवान् लीलामानुषविग्रहो द्वारकानाथः श्रीकृष्णो दुष्टनिग्रहशिष्टपरिपालनादिकं स्वावतारपरमोद्देश्यभूतं कर्म निर्वहन्नास्त। तदानीं प्राग्ज्योतिषपुराधिपो नरको नाम दानवो ब्रह्मणो वरदानेन दृप्तोऽखिलं जगत्पीडयामास; विशेषतश्च देवान्। पृथिव्यां देवलोके वा यानि यानि

त्तमरत्नानि वासांसि सुवर्णभूषणादीनि तानि सर्वाणि बलादपहृतानि तेन। देवगन्धर्वमनुष्याणां रूपयौवनसंपन्नाः कन्याः एकशताधिकषोडशसहस्रसंख्याकाः तेन बलादपहृत्य कारागृहे स्थापिताः। तपस्विनां देवानां धर्मशीलानाञ्च महानुपप्लवस्तेन चक्रे। अदित्या देवमातुः कुण्डलयुगलं, वारुणं स्वर्णवर्षि छत्रं इत्यादिकं प्रसह्यापहृतमनेन। हयग्रीवः – निसुन्दः – पञ्चनदः – मुरुः – (अन्यः पुत्रसहस्रवान्) इति प्रथितवीर्याः चत्वारो द्वारपालास्तस्यासन्।

तेन क्रियमाणां हिंसां सोढुमशक्नुवन् देवराजः, कृष्णाय तन्निवेदयितुकामः ऐरावताधिरूढो द्वारकामेयाय। भगवता सपरिवारेण यथार्हं प्रत्युद्गमनादिभिः पूजितस्स नरकदानवस्य दुश्चेष्टितानि विस्तरशः कथयामास; प्रार्थयामास च सद्यस्तस्य दुरात्मनो निधनम्। तथेति प्रतिज्ञाय सहसत्यभामो गरुडारूढस्तेनैव सह गगनमार्गेण प्राग्ज्योतिषपुरं प्रति प्रतस्थे भगवान्। स्वभवनं प्रयाते वासवे, नानापरिघपरिवृतां हस्त्यश्वरथवाहिनीसंकुलां षट्साहस्रैर्मुरपाशैरावृतां प्राग्ज्योतिषनगरीं प्रवेदे गरुडारूढो भगवान्। सद्यस्तुमुलस्संग्रामः प्रादुरभूत्। तस्य सेनापतीन् युद्धदुर्मदान् अहमहमिकाभाजो निहत्य, शक्तिशूलगदाप्रासतोमरादिनानाप्रहरणोद्युक्तान् सैनिकान् शरवर्षेण विमथ्य विद्राव्य साक्षान्नरकदानवेन सह द्वंद्वयुद्धेऽवतीर्य, विचित्रदिव्यास्त्रयोधिनं अद्भुतवेगं सुरराजवैरिणं तं कञ्चित्कालं योधयित्वा, सहस्रादित्यतुल्यतेजसा चक्रेण तस्य गात्रं द्वेधा चिच्छेद माधवः। भूमिः स्वसुतं निपतितं दृष्ट्वा अदित्याः कुण्डले समुपादाय गोविन्दमुपातिष्ठत स्तुतिवचनैः।

अथ नरकालयं प्रविश्य तत्रत्यं अक्षय्यं धनरत्नजातं मणिमुक्ताप्रवालादिकं जांबूनदपुञ्जं सुवर्णधारावर्षिणं वारुणं छत्रं, षोडशसाहस्रीः कन्याश्च स्वायत्तीचकार भगवान्वासुदेवः। हेमसूत्रालंकृतान् विंशतिसाहस्रान्गजश्रेष्ठान्, द्विस्तावतीः करेणूः, अष्टादशसाहस्रांश्चोत्तमहयान्, कामव्याहारिणः पक्षिणः, महार्हाण्याविकानि सूक्ष्माणि शयनासनानि च नरकदानवेन प्रसह्य नानादेशादाहृतानि किङ्कराणां सहस्रैः द्वारवतीं प्रेषयामास। चिराय कृष्णदर्शनकांक्षिणीस्ताश्च षोडशसाहस्रीः युवतीरपि स्वलङ्कृताः शिबिका अधिरोप्य किंकरैर्द्वारवतीं प्रापयामास। नरकदानवनिर्मितस्य काञ्चनमयस्य नानारत्नविभूषितस्य मणिपर्वतस्य शृङ्गमुत्पाट्य गरुडस्योपरि निक्षिप्य सहैव सत्यभामया गगनमार्गेण मेरुपर्वतमासाद्य तत्रत्यानि रम्याणि देवायतनानि विलोकयन् देवराजभवनं प्राप। तेन शचीसहायेन विधिवत्प्रतिनन्द्य पूजितो भामासनाथो जगन्नाथः देवमातुरदित्याः भवनं दिव्यं सहैव वासवेन संप्राप्य तां प्रणम्य कुण्डले प्रदाय तया प्रयुक्ता आशिषः प्रतिगृह्य, सहैव सत्यभामया वैनतेयं समारुह्य देवाक्रीडं परिक्रामन् तत्रत्यं नित्यपुष्पधरं दिव्यं पुण्यगंधमनुत्तमं देवैरभ्यर्चितं पारिजातं महाद्रुमं प्रसह्योत्पाट्य गरुडोपर्यारोप्य वायुमार्गेण देवर्षिगणैस्स्तूयमानो द्वारवतीं ययौ। देवराजोऽपि कृतकर्मणो वासुदेवस्य पारिजातापहरणमनुमेने" इति।

अथ पञ्चषष्टितमादध्यायादारभ्य षट्सप्ततितमाध्यायं यावत् पारिजातापहरणसंबद्ध एव कथाभागः पुनरपि प्रस्तूयते । यथाः —

देव्या रुक्मिण्या व्रतविशेषपूर्तिं पुरस्कृत्य सपरिवारो भगवान् रैवतकं नाम गिरिप्रवरं प्रपेदे । चीर्णव्रतां भर्त्रा सह समासीनां तां नारदोऽभ्यागत्य ददर्श । दिव्यदंपतिभ्यां यथार्हं सभाजितस्स महर्षिः पारिजाततरोः पुष्पमेकं कृष्णाय प्रायच्छत् । तच्च भगवान् पार्श्वस्थायै रुक्मिण्यै प्रददौ । सा च सबहुमानं तच्छिरसि धारयन्ती शुशुभेतराम । कलहजीवातुर्नारदः पारिजातप्रसूनस्य वैलक्षण्यं बहुधा संकीर्त्य, भूमिलोकदुर्लभस्यास्य भर्त्रा तस्या एव समर्पणेन सपत्नीबृन्दमध्ये तस्यां भर्तुर्बहुमानातिशयञ्च प्रशस्य तस्याः सौभाग्यातिशयं न्यरूपयत् ।

सखीद्वारा वृत्तान्तमेनमधिगतवती सुलभकोपा साबाजिती कोपातिभूमिं गता भूषणानि विसृज्य कोपागारं प्रविष्टवती । इमं संभवं पूर्वतरमभ्यूहितवान्माधवः सद्यः सत्यभामाभवनं प्राप्य, "तथाविधदिव्यकुसुमपुञ्जप्रसूतिं पारिजातवृक्षमेव देवलोकादानीय तवाक्रीडे स्थापयामी"ति प्रतिज्ञाय तस्याः कोपं शमयामास । सद्यो भगवता मनसा चिन्तितमात्रो नारदः तत्र सन्निधाय तयोः पूजां प्रतिगृह्याशिषः प्रयुज्य पारिजाततरोस्तत्पुष्पाणाञ्च महिमातिशयं वर्णयामास । 'सत्यभामायाः *पुण्यकव्रतानुष्ठानार्थं पारिजातवृक्षो देवोद्यानाद्भूमिलोकं प्रापयितव्य' इति भगवतः कृष्णस्य संदेशमुद्वहन् नारदः प्रमुदितमानसो देवराजान्तिकं प्रतस्थे । विदितोदन्तो महेन्द्रः पारिजाततरोर्भूमिलोकानर्हतामुपपाद्य तन्न दास्यामीति प्रत्यब्रवीत् । पुनर्नारदो द्वारकामुपेत्य देवेन्द्रसंदेशं कृष्णाय निवेदयामास । तेन कुपितो भगवान् प्रद्युम्नसात्यकिभ्यामनुगम्यमानो वैनतेयमधिरुह्य योद्धुकामो देवलोकं प्रययौ । इन्द्रोपेन्द्रयोस्सुमहद्युद्धं प्रववृते । पराजितेन देवराजेन स्तूयमानो भगवान पारिजाततरुं गरुडस्योपर्यारोप्य भूलोकं निनाय । सन्तुष्टान्तरङ्गया सत्यभामया पुण्यकव्रतेऽनुष्ठिते संवत्सरात्परं पुनरपि स वृक्षः स्वर्लोकं प्रापितो यथापूर्वमिति । महाभारतकथापि हरिवंशकथासरूपैव ।

श्रीविष्णुपुराणम्

पुलस्त्यवसिष्ठवरप्रदानलब्धपरदेवतापारमार्थ्यज्ञानेन भगवता पराशरेण प्रणीते श्रीविष्णुपुराणेऽपि पारिजातकथाप्रसंगो दृश्यते पञ्चमेंशे २९–३०–३१ तमेष्वध्यायेषु । अत्र नारदो नास्ति । हरिवंशे विष्णुपर्वणि ६३–६४ तमाध्यायद्वयप्रतिपादितैव कथा अत्रापि प्रतिपाद्यते । इन्द्रकृष्ण-

---

*"पुण्यकव्रतं नाम उमया देव्या दृष्टं व्रतम् । स्त्रीणां सौभाग्यादिफलप्रदम् । अस्मिन्व्रते पारिजाततरौ पतिं बद्ध्वा ब्राह्मणाय पत्नी दद्यात् । अनन्तरं समुचितेन प्रतिनिधिद्रव्येण पुनः क्रीणीयात्पतिं" इत्यादिकं हरिवंशे विस्तरशः प्रतिपादितम् ।

योर्युद्धश्च। देवलोकं प्रयातस्य सहसत्यभामस्य भगवतः कंसमर्दनस्य देवेन्द्रभवने शचीसनाथेन देवराजेन सपर्यायां क्रियमाणायां; स्वयं पारिजातप्रसूनैरलंकृता शची सत्यभामायै तानि पुष्पाणि न ददौ; अमनुष्यार्हाणीमानीति मत्वा। तेन कुपिता सत्यभामा पारिजाततरुं स्वोद्यानं नेतुं चकमे। सत्यभामाकोपकारणं इत्थमन्यथा दृश्यतेऽत्र। अयमेवैको विशेषः।

इदं पुराणत्रयमप्यवैषम्येण प्रमाणमिष्टम्। अतः कस्यापि व्याकोपो यथा न भवेत् तथा कथाशरीरमनुसंदधानैरस्माभिस्त्रयाणामप्यमीषां प्रामाण्यं परिरक्षणीयम्। नचात्र कथाभागे अधिकतरोऽनुपपद्यमानोंऽशो वर्तते येन ऐककण्ठ्यमशक्यं स्यात्। किञ्चिदेव कचिदन्यथाभूतं पौर्वापर्यविनिमयश्च काचित्कः। तत्सर्वं प्रतिसमाधातुं शक्यमेव। तदेव कृतमेतन्नाटकप्रबन्धृभिः कुमारतातदेशिकाचार्यैः। यथा :— श्रीभागवते दशमस्कंधात्पूर्वमेव भगवतः कृष्णस्य लीलाविनोदादिकं संक्षेपेणोक्तम्। पुनः "तानि नो वद विस्तरात्" इति विष्णुरातस्य प्रश्नमनुरुंधानेन भगवता शुकपरब्रह्मर्षिणा दशमस्कंधे कृष्णचरितं विस्तरशः प्रपञ्चितम्। तत्र च एकैकस्मिन्नपि कथाभागे बहवोऽपूर्वांशाः प्रादुर्भवन्त्येव। श्रोतृणां रुचिमनुसृत्य तन्निरूह्यते। तद्वदेवात्रापि हरिवंशे प्रथममध्यायद्वयेन संक्षेपेण पारिजातवृत्तान्तः कथितः। पुनः श्रोत्रा जनमेजयमहाराजेन विस्तृत्य श्रोतुकामेन पृष्टो वैशंपायनः उक्तमेव वृत्तान्तं पूर्वानुक्तांशान्तर्भावेण भूयो विस्तरशः कथयामास। इष्टं हि विदुषां लोके समासव्यासधारणम्। अतो हरिवंशकथाभागे आपाततोऽनुसंधीयमाने; श्रीकृष्णेन द्विः पारिजातवृक्षापहारः कृत इति भ्रमस्य प्रसरो यद्यपि स्यात् — तथापि स संक्षेपविस्तारपरत्वमनुसंदधानैः प्रतिसमाधेय। श्रीभागवते – विष्णुपुराणे च एतत्कथाशरीरे यो योऽनुक्तो भागः स सर्वोऽपि, संक्षिप्य वक्तुकामैः कचिदंशे अप्राधान्यसंभावनया उपेक्षित इत्येव निर्वोढव्यम् न त्वेवायं कथभागो न वृत्त इति।

इयमत्र गमनिका: —

१. नारदेन कलहजीवातुना, अशरीरवाणीप्रदर्शितसरण्या पारिजातपुष्पमेकं व्याजीकृत्य इन्द्रकृष्णयोर्युद्धोत्पादनप्रवृत्तिः। (अयमंशो नाटककर्त्रा नारदस्वभावानुरोधेन पुराणाविरोधेन च रसपरिपोषार्थं स्वोत्प्रेक्षया योजितः।)

२. श्रीकृष्णाय रुक्मिणीसहचराय नारदेन पारिजातैकपुष्पप्रदानं, श्रीकृष्णेन च रुक्मिण्यै तदर्पणम्। (अयं कथाभागो हरिवंशे वर्णितः)

३. नारदसमागमकाले श्रीकृष्णस्य रुक्मिण्या सह द्यूतप्रवृत्तिः, कृष्णस्य पराजयः, तत्पणत्वेन सर्वलोकातिशायि किञ्चिद्देयमिति रुक्मिण्या निर्बंधः, श्रीकृष्णस्य संकटः, तदानीं नारदेनोपहृतस्य पारिजातकुसुमस्य द्यूतपणत्वसंभावनया रुक्मिण्यै समर्पणञ्च। (अयमंशो नाटकप्रणेत्रा कल्पितः

पुराणकथाभिरविरुद्धश्च। अनेन कृष्णस्य (दक्षिणनायकस्य) नायिकाविशेषे पक्षपातातिशयः परिहृतो भवति)

४. सखीद्वारा इममुदन्तमवगतवत्याः सत्यभामायाः कोपः, कृष्णेन पारिजाततरु-समानयनप्रतिज्ञया तत्परिमार्जनञ्च। (अयमंशो हरिवंशे वर्णितः इतरयोः पुराणयोरविरोधी च तथैव नाटकेऽस्मिन्नप्युदाहृतः)

५. नरकदानवपीडितानां मुनीनां कृष्णस्याग्रतो निजदुःखनिवेदनम्। तत्समकालं, कृष्णेन प्राग्ज्योतिषपुरं प्रति पूर्वतरं प्रेषितस्य चारस्य प्रतिनिवर्तनम् – तत्र निरुद्धानां षोडशसाहस्रीणां युवतीनां श्रीकृष्णे बद्धभावानां निगूढसंदेशप्रापणञ्च। तेनानीतानां तदीयानां चित्राणां दर्शनं – तत-स्तद्विषये कृष्णस्यानुरागोत्पत्तिश्च। ततः प्रियायै पारिजातानयनं, तपस्विभ्यो नरकनिर्गन्धनञ्च प्रतिश्रुतवतः कृष्णस्य कार्यद्वययौगपद्येन व्याक्षिप्तचित्तता – उभयोरपि कार्ययोरेकेनैव प्रयाणेन संसाधननिर्णयश्च। सपरिवारस्य कृष्णस्य सहसत्यभामस्य समुद्रमार्गेण नौकाभिः प्राग्ज्योतिषं प्रति प्रस्थानं – तत्प्राप्तिश्च। (अयं भागो नाटकप्रणेत्रा कल्पितः। अस्मिन्नाटके अङ्गिभूतत्वाच्छृङ्गारस्य, नरकासुरनिगृहीतयौवतस्य श्रीकृष्णस्य च परस्परं प्रेमोत्पत्तिनिरूपणमुपपन्नतरं हि। तथा नरकनिर्गंधन-मिन्द्रेण प्रार्थितं पुराणकथायां, अत्र तु तपस्विजनैः। त्रिलोकनाथस्येन्द्रस्य प्रार्थनापेक्षया, न्यस्तदण्डानां तपस्विजनानां प्रार्थना हि भगवतस्त्वरातिशयं जनयेदिति। "इतस्तपस्विकार्यं – इतो गुरुजनाज्ञा। उभयमप्यनतिक्रमणीयं" इति हि कालिदासवचनम्। "ते वयं भवता रक्ष्याः" इति च तपस्विजनानां प्रार्थनं प्रस्तुत्य 'अप्यहं जीवितं जह्यां त्वां वा सीते सलक्ष्मणाम्। नहि प्रतिज्ञां संश्रुत्य ......" इति च श्रीरामचन्द्रस्य संरंभातिशयं पश्यामः। अतो भगवतस्त्वरातिशयोत्पादनार्थं तपस्विजनानां प्रार्थनमत्र निबद्धम्। अनेनैवेन्द्रस्यापि प्रार्थनमुन्नेयम्। पुराणत्रयेऽपि द्वारकातो गरुडा-रूढस्यैव भगवतः प्रस्थानं वर्णितम्; अस्मिन्नाटके तु नौकासहस्रेषु ससैन्यस्य भगवतः समुद्रमार्गेण प्रयाणं वर्णितम्। तत्रायं हेतुः। गगनमार्गेण हि प्रयाणे साक्षात् प्राग्ज्योतिषपुर एवावतर्तुं शक्यम्। एवं सति–शतयोजनपर्यन्तं जले स्थले च स्थापितानां मौरवाणां पाशानां विनाशनं न प्रसज्येत। तेषां विनाशनेन हि तस्मिन्देशे सर्वेषां स्वच्छन्दप्रचारो घटेत। तदर्थं समुद्रमार्गेण हरेः प्रयाणं संकल्पितम्।

वर्णनद्वयलाभोऽपि कवयितुरभीप्सितः स्यात्)

६. विदूषकः, (वसन्तकनामा) तस्य व्यापाराश्च नाटकलक्षणानुसरणाय कल्पिताः।

तथा राक्षसानां संवादः, नारदपर्वतयोः संवादश्च नाटके प्रत्यक्षदर्शनायोग्यानामायोधनपरिणामानां सूचनाय संप्रदायानुसारेण संघटितौ ।

७. देवलोके भगवत इन्द्रेण सह पारिजातार्थं युद्धन्तु नाटकेऽस्मिन्न विस्तरशः प्रतिपादितम् । तथा प्रतिपादनाय भूयोऽपि विष्कंभादिकमुपनिबद्धव्यं भवेत्; अतो नेपथ्योक्त्या "समिति सुरगणैर्निर्जिते निर्जरेन्द्रे" इत्येवंरूपया संक्षेपेणैव तत्कथितम् ।

८. प्रतिनिवर्तनसमये गगनमार्गेण गरुडमधिरुह्य सह सत्यभामया भुवमवतरन्, मायारथाधिरूढेन प्रद्युम्नेनानुगम्यमानो माधवः; गगनमार्गे परिदृश्यमानान् विशेषान्, दूराद्भूमण्डलस्य सूक्ष्मरूपस्य भानं, नेदिष्ठस्य च तस्य निसर्गरमणीयान् बहूनंशान् सचमत्कारं निरूपयन्, उल्लासयात्रामिमां कुर्वन् द्वारवतीं ययौ । (अयं भागो नाटकप्रणेत्रा स्वकल्पनाचातुर्येण पूर्वकथाऽविरोधेन योजितः)

९. अन्ते च नरकदानवान्तःपुरादानीतानां षोडशसाहस्रीणां युवतीनां कृष्णस्य च यथाभिलषितं वैवाहिकमङ्गलकथया समाप्यते नाटकमिदम् । (अयमंशः पुराणानुरोधेनैव योजितः)

ऐतिहासिकं कथावस्त्ववलंब्य नाटकं प्रणीतवन्तः कालिदासभवभूतिप्रभृतयो यथा क्वचित्क्वचित् अल्पीयः कथाशरीरविपरिवर्तनं कृतवन्तः, तथैवात्रापि कथाभागे स्वल्पोऽन्यथाभावः कल्पितो दृश्यते पुराणाविरोधेन । नाटकलक्षणानुसरणस्यावर्जनीयतया सहृदयहृदयरञ्जनार्थोऽयं कथाशरीरविपर्यासो विदुषां प्रमोदायैव नोपेक्षणाय भवेदिति पुनरुक्तमेवैतत् ।

अङ्गी रसः कः?

अस्मिन्नाटके शृङ्गाररस एव प्राधान्येन वर्ण्यते, वीररसस्य तु तदङ्गत्वमेव । "शृङ्गारवीरयोरेकः प्रधानं यत्र वर्ण्यते" इति लक्षणवाक्यानुसारेण हि शृङ्गारवीररसयोरुभयोरपि मिथः उपकार्योपकारकभावापन्नत्वेनान्यतरोपेक्षणस्याशक्यत्वेऽपि तयोरङ्गाङ्गिभावोऽवश्यमेव निरूपयितव्यः । "एकः प्रधानं" इत्यनेन अन्यस्याप्राधान्यं स्पष्टतरम् । तत्र अङ्गिनो रसस्य ग्रंथारंभादारभ्य आन्तमविच्छेदेनानुवृत्तिरावश्यकी । मध्ये मध्ये तदविरोधेनाङ्गभूतस्य रसस्य प्रादुर्भावोऽनुमतः, स च प्रधानरसपरिपोषायैव । अत्र च बहुवल्लभस्य दक्षिणनायकस्य कृष्णस्य रुक्मिणीसत्यभामाप्रेमबंधपरतन्त्रस्य नाटकोपक्रमे वर्णनं, मध्ये नरकदानवनिगृहीतयुवतीजनानुरागप्रादुर्भावः, अन्ते च तासां विवाहवर्णनेन कथासमाप्तिरिति शृङ्गाररसस्थायिभावस्य रत्याख्यस्याविच्छेदेनानुवृत्तिर्दृश्यते । नारदेनोपहृतस्य पारिजातप्रसूनस्य प्रेमवशादेव रुक्मिण्यै समर्पणं कृतम् । तेन कुपितां सत्यभामां प्रसादयितुं प्रवृत्तस्य कृष्णस्य प्रेमबंधबद्धस्यैव स्वर्गात्पारिजातवृक्षानयनप्रतिज्ञा । तथा नरकनिगृहीतयुवतीजनसंदेशवशात्

TEXT

इति गतिद्वयं दक्षिणे विधाय ततः वामे तित्तिरीकुक्कुटीगतिद्वयं यथा ॥

तत्र दशमी तित्तिरी गतिर्यथा ।

निकुञ्चितं च करणं उत्कटस्थानकं ततः ।
तत्राग्रतलसंचारा चारी स्याद्द्रुतमानतः ॥ १०३ ॥

शिरो धुतं च दृष्टिः स्यात् त्रस्ता निगदिता बुधैः ।
वक्षस्स्थशिखरद्वंद्वाद्धंसपक्षौ पुरश्चलौ ॥ १०४ ॥

उत्प्लुतिः पुरतो भूयात् भूयः पूर्ववदाचरेत् ।
तित्तिरी गतिरुद्दिष्टा भरतादिमुनीश्वरैः ॥ १०५ ॥

अथासां उदाहरणानि —

(a) **तत्र निकुञ्चितं करणं यथा —**

स्वस्तिकीकरणं कृत्वा यत्राराले शिरःस्थलात ।
तद्दिक्कं करमाधाय नासाक्षेत्रार्जवेन तत् ॥ १०६ ॥

कृत्वा वक्षस्यरालोऽन्यस्तद्वदन्ति निकुञ्चितम् ।
एतदुत्पतनोन्मुख्यवितर्कादौ प्रयुज्यते ॥ १०७ ॥

अन्ये पताकसूच्यास्यौ यस्मिन्नासाग्रगौ विदुः ।

इति निकुञ्चितं करणम् ।

(b) **तन्मध्ये स्वस्तिकं करणं यथा —**

उद्वेष्टनेन निष्कास्य पाण्योर्व्यावर्तमानयोः ॥ १०८ ॥

उत्प्लुत्य युगपद्यत्र कराङ्घ्री स्वस्तिकीकृतौ ।
तत्स्वस्तिकं प्रयोक्तव्यं बुधैः पूर्वोक्तवस्तुनि[1] ॥ १०९ ॥

इति स्वस्तिकम् ।

इति निकुञ्चितकरणलक्षणम् ।

(c) **उत्कटस्थानं यथा —**

समासनसमं स्पृष्टं भूतलं चरणौ समम् ।
यदा तदोत्कटं योगध्यानसंध्याजपादिषु ॥ ११० ॥

इत्युत्कटम् ।

---

1. This definition is an extract from Sangita Ratnakara chap. 7, Sl. 592, 593 and the reference at the end is to the use mentioned for the prior 'Karana' पृष्ठस्वस्तिकम्

(d) अग्रतलसञ्चारा चारी यथा —

एतल्लक्षणं खञ्जरीटिगतौ [2] स्पष्टम् ।

(e) धुतं शिरः — लक्षणं समनखे [3] स्पष्टम् ।

(f) त्रस्ता दृष्टिः — मीनगत्यां स्पष्टा[4] ।

इति वामे तित्तिरीगतिविवरणं दशमम् ॥

TRANSLATION

THE TENTH GATI, TITTIRĪ

Rule 16. Having taken the two steps just referred to on the right side, the following two steps, namely, 'Tittirī' or the steps of francoline patridge and 'Kukkuṭī or the step of the cock' must be taken on the left side.

(103-110) Of these, 'Tittirī gati' which is the tenth from the beginning has the following features :—

i. The Karaṇa for the gati is 'Nikuñcita' (well bent).

ii. The standing pose employed is 'Utkaṭa' (violent) sthānaka.

iii. The Cāri prescribed is 'Agratalasañcara' (moving on fore-foot), at a quick pace.

iv. The movement of the head accompanying the gati is 'Dhuta' (agitated).

v. The look assumed is 'Trastā' (afraid) Dṛṣṭi.

vi. The hasta mudras used are Śikhara (crest) and the 'Hamsa pakṣa' (Swan's wing) moving forward.

Jumping forward is the gait prescribed for this gati. All the movements prescribed are repeated a number of times.

The various features named above are described hereunder :—

(a) NIKUÑCITAM KARAṆAM

First perform the Karaṇa known as 'Swastika' described below; then bring one of the hands with 'Arāla' mudra from the level of the head to the level of the nose and hold it straight at its side; then bring down the other hand with 'Arāla' mudra to the level of the chest. According to certain authorities, the hands hold 'Sūcyāsya' and patāka near the edge of the nose for this karaṇa. This karaṇa is used when one is about to jump forward or when one is engaged in an altercation.

2. Vide pp. 4 to 6 of Vol. 10, part 2.
3. Vide p. 8 of Vol. 4, part 3.
4. Vide p. 4 of Vol. V, part 3.

(b) Swastikam karaṇam referred to in (a) above :—

If the hands are opened out by Udvēṣṭana (the winding motion of the hands upward with the first finger going out first) after they have been separated by Vyāvartana (the winding motion of the hands sideward, with the little finger going out first), and the dancer then jumps forward and crosses his hands and also his legs, then it is called Swastikam karaṇam. Its use is for the same purposes as 'Pṛṣṭha swastika', the prior karaṇa (in the text of Saṅgīta Ratnākara from which the extract is given) namely, in forbidding somebody, in haste, in pursuing somebody, and in the course of conversation. According to some authorities, it is used also in preparing to fight.

(c) UTKAṬA STHĀNAKA

When both the legs touch the ground as in the easy sitting posture, then the pose is called 'Utkaṭa'. Its use is in regular yōga, contemplation, and japa or repetition of mantras.

(d) AGRATALA SAÑCĀRĀ CĀRĪ

This is explained in Khañjarīṭi gati (Rule No. 12 (c) pp. 4 to 6 of vol. 10 part 2)

(e) DHUTA ŚIRAS

This is already explained in explaining Samanakha' (in p. 8 of vol. 4 part 3)

(f) TRASTĀ DṚṢṬI

This is explained in 'Mīnavī gati' (p. 4 of vol. v part 3).

Thus has been explained ihe Tittirī gati (gati No. 10) to be taken on the left side.

TEXT

पुनर्वामे कुक्कुटीगतिर्यथा—

घूर्णितं करणं यत्र स्थानकञ्चैकपादकम् ।
अर्धमण्डलिका चारी द्रुतमाने हृत्स्थलात् ॥ १११ ॥

तिर्यक्चंचलतां यातः पताकोऽन्यो लताकरः ।
एवमङ्गद्वयेनैव कुक्कुटी गतिरीदृशी ॥ ११२ ॥

तिर्यङ्नतोन्नतं शीर्षं ललिता गदिता च दृक् ।

अथासां लक्षणानि ।

(i) **तत्र घूर्णितं करणं यथा—**

ऊर्ध्वं व्यावर्तनेनाऽधः परिवर्तनतः करे ॥ ११३ ॥
पार्श्वक्षेत्राद्भ्राम्यमाणे जङ्घास्वस्तिकमाचरेत् ।
ततोऽतिक्रान्ताचारीकस्तद्दिक्श्चरणो यदा ॥ ११४ ॥
वामो दोलाकरः प्रोक्तं करणं घूर्णितं तदा ।

(ii) **घूर्णितकरणमध्ये अतिक्रान्ता चारी यथा—**

गुल्फक्षेत्रेऽन्यपादस्योद्वृत्तांघ्रिः कुञ्चितः परः ॥ ११५ ॥
किंचित्प्रसार्योत्क्षिप्य यथा प्रकृतिलोकवत् ।
चतुस्तालाद्यन्तरेण ततोऽग्रेण निपातयेत् ॥ ११६ ॥
यत्र चारीमतिक्रांतां निश्शङ्कस्तामकीर्तयत् ।

इत्यतिक्रान्ता चारी ।

इति घूर्णितं करणम् ।

(iii) **एकपादं स्थानकं यथा—**

समस्याङ्घ्रेस्तु जानूर्ध्वबाह्यपार्श्वे यदीतरः ॥ ११७ ॥
बाह्यपार्श्वेन लग्नोऽङ्घ्रिरेकपादं तदोच्यते ।

इत्येकपादं स्थानकम् ।

(iv) **अर्धमण्डलिका चारी यथा—**

भूमिघृष्ट्या बहिर्नीतावावर्तेते शनैः क्रमात् ॥ ११८ ॥
चरणौ यत्र तामाहुरर्धमण्डालिकां बुधाः ।

इत्यर्धमण्डलिका चारी ।

(v) **तिर्यङ्नतोन्नतं शीर्षं यथा—**

तिर्यङ्नतोन्नतं प्राप्तं शिरस्तिर्यङ्नतोन्नतम् ॥ ११९ ॥

इति तिर्यङ्नतोन्नतं शिरः ।

(vi) **ललिता दृग्यथा—**

मधुराकुञ्चितापाङ्गा सभ्रूक्षेपा स्मितान्विता ।
मन्मथोन्मथिता दृष्टिर्ललिता ललिते मता ॥ १२० ॥

इति ललिता दृष्टिः ।

इति कुक्कुटीगतिविवरणं एकादशम् ॥

TRANSLATION

THE ELEVENTH GATI 'KUKKUṬĪ'

Rule No. 17. Next, at the left side has to be taken the 'Kukkutī gati' or 'the Cock's step'.

(111–120) The features of this Gati are described hereunder :—

(a) The Karaṇa that forms part of this Gati is 'Ghūrṇita'.

(b) The Sthānaka to be used is 'Ēkapāda'.

(c) The Cārī prescribed is 'Ardhamaṇḍalikā'.

(d) One of the hands holds the 'patāka' mudrā and is first placed at the heart and then quickly moved obliquely with a shake. The other hand assumes the 'latākara' mudra. The hands are then interchanged and the movements repeated.

(e) The movement of the head is 'Tiryaṅnatōnnatam'.

(f) The look prescribed is 'lalita'.

These are explained hereunder :—

i. GHŪRNITAM KARAṆAM

The hands are first raised by a 'Vyāvartana' or winding motion upward with the little fingers going out first, and then brought down by 'parivartana' or a like winding motion towards the sides; the body is rotated beginning at the sides and the kness are crossed one over the other. The feet go through the movement called 'Atikrāntā' cāri (detailed below) and the feet are then placed touching each other but turned towards opposite directions. The left hand is then made to assume 'Dōla mudra', that is, allowed to hang loosely at the side.

ii. ATIKRĀNTĀ CĀRI referred to above in GHŪRṆITAM KARAṆAM

In this Cāri, one of the feet is contracted in front and placed at the ankle of the other. It is then extended a little, thrown up and placed at a distance of 4 or 5 spans.

iii. ĒKAPĀDA STHĀNAKA

If one foot is placed in normal posture and the other is raised and placed in such a way that its outer side is in contact with the outer side of the first leg above the knee, then it is called Ēkapāda.

iv. ARDHAMANḌALIKĀ CĀRI

If the feet move out describing a circular path one after the other, then it is called Ardhamaṇḍalikā.

v. TIRYAÑNATŌNATAM ŚIRAS

If the head is bent obliquely and raised, it is called Tiryañnatōnnatam.

vi. LALITĀ DṚṢTIH

When the look bespeaks sweetness, the corners of the eye are contracted, the eyebrows are raised and lowered accompanied by a smile, and the look indicates an amorous mood, then it is called Lalitā Dṛṣṭi.

Thus ends the description of 'Kukkuṭī' Gati or Cock-like step.

TEXT

इत्यनेन संप्रदायेनैकादश गतीर्गृहीत्वा ततः लहरीचक्रं, नीराजनमिति चालना(चालक) द्वयं मण्डलस्थानके दर्शनीयम् । तद्यथा —

लहरीचक्रलक्षणम् ।

नाभिक्षेत्रसमीपस्थे तिर्यग्लुठति चैकके ।
अपरं तु पराचीनं आन्दोळितं च कर्मणा ॥ १२१ ॥

नीत्वा वामांसपर्यन्तं बहिरेव प्रसार्य च ।
अमुमन्तः समाक्षिप्तं ऊर्ध्वं सव्यापसव्ययोः ॥ १२२ ॥

विलोड्य पार्श्वयोर्मन्दं विलासेन तु यद्भवेत् ।
प्रकीर्तितं तद्धीरैर्लहरीचक्रसुन्दरम् ॥ १२३ ॥

विधाय नर्तनं हंसास्येन मानमाचरेत् ।

इति लहरीचक्रचालनं प्रथमम् ।

(b) **नीराजितं द्वितीयं चालनं यथा —**

प्राप्तौ स्वस्तिकतामेव बहिरेव विनिःसृतौ ।
अन्तस्तिर्यक्कुचक्रभावात् शीर्षे सव्यापसव्ययोः ।
लुठतो युगपद्यत्र करौ नीराजितं तु तत् ॥ १२४ ॥

इति नीराजितं चालनम् द्वितीयम् ।

befitting your general *Kshatriya dharma*, the special *tapasavrata* dharma imposed and undertaken and the tapasvideśa dharma must prevail as exceptions overriding the general *kshatriya dharma.* (We are reminded here of Arjuna — one of the greatest warriors of his day, or rather, the greatest warrior excepting Krishna as Drona declared, seated in his chariot as an unwarring charioteer pledged not to take up arms in the great war — quailing at the horrible prospect of killing his cousin enemies and their adherents and declaring solemnly to Krișna that he preferred to take up the *Sanyasi* order and lead the life of a *Bhikșu* to proceeding with the battle which was just going to start. In the ceremony of taking the *Sanyāsa Āśrama*, one has to solemnly pledge oneself not to kill any life and assure *abhayam* to the entire creation uttering the mantra, '*Abhayam sarvabhūtēbhyō mattaḥ svāhā*' meaning, 'Let all living things be assured that they have nothing to fear from me'). If you want to practise your *kșatriya dharma*, you can do so to your heart's content after going back to Ayōdhya and assuming the role and burdens of a king. Your *kșatriya dharma* must be suspended now during the religious observance of your *tapasvivrata.* You gave up the crown and have come here to spend you exile as a *tapasvi.* You need not consider yourself to be bound to discharge your kingly *kșatriya* duties here. When there is conflict between your *kșatriya dharma* and your present *muni* life, you certainly have the choice to follow either course even assuming that the principle that the particular *(viśēșa dharma)* should override the general *(sāmānya dharma)* should not be accepted. I do not like at all your embarkation on an expedition of wholesale killing of *Rākșasas* and I sincerely hope that you may also not like it in your heart of hearts. In any event, it behoves you to consider this matter seriously and taking counsel with your great and wise brother Lakșmana then come to a decision after calm deliberation. The calm consideration I am urging must be made at once before you come to a serious decision. '*Mā chiram* — Do not delay the consideration'. In the penultimate ślōka of her speech, she says 'everthing is very well-known to you truly and correctly'. In the last ślōka she says, 'I have spoken to you all this by my *Stricāpalam*, the freedom that a woman takes to advise her great husband, on account of her anxious concern to prevent him from embarking on a horrible killing and fighting expedition without calm consideration and without taking counsel with his dear and wise brother here on the spot. Who is competent to teach *dharma* to you who is a master of *dharma*? Please consider calmly discussing all the pros and cons with Lakșmana. You may then do what strikes you as proper'. '*Mā chirēna*' are the last words of the speech.

Her words '*Yat rōcatē tat kuru*' — 'do as you please after vicārana, full consideration, remind us of Krișna's statement to Arjuna at the end of his Gita sermon, '*Vimṛśya ētat aśēșēna yathā icchasi tathā kuru*' — consider deeply the whole of what I have said and after such consideration you may choose to act as

you please. Of course there is one distinction. Krishna was advising the duty of war not minding the unavoidable large scale killing. Here Sita is urging the duty of peace and no war.

This reasoned speech of Sīta earnestly and passionately appealing to her beloved Lord to desist from his rather hasty resolve, as she thought, to kill the diabolical killers of the unoffending, holy *sadhu Ṛṣis*, surely fills us with wonder at her motherly tenderness even to dangerous man-eating cannibals, *puruśādas* (man-eaters as they are called). Sīta had just two or three days previously suffered very badly at the hands of *Rākṣasa Virādha*. She could have scarcely recovered from that shock. She appears to have completely forgotten the incident evidently because of her motherly forgiving and forgetting nature in regard to her childrens' behaviour even when fraught with the most dangerous consequences to mankind. Her arguments are more or less in the nature of special pleading. She is at her wit's end to invent such arguments. The modesty with which she makes this appeal to her *sarvagña* husband and the humble apologies she makes for her presuming to remonstrate with her husband invest the speech with supreme charm. In the middle of her speech she says, '*smārayē tvām na śikṣayē*' — 'you know everything truely and correctly. I am merely reminding you of what you know yourself. I do not presume to teach you'. In the last ślōka, she entreats him to take counsel with Lakṣmaṇa and decide after calm deliberation suggesting that he might have made a hasty promise to the Ṛṣis when moved by sympathy on hearing their narration.

Rāma's reply to Sīta—

The opening ślōka of the next Sarga 10 is the poet's introduction to Rāma's speech. The poet says, 'having listened to this great speech of his dear and devoted wife *Vaidēhi* — the daughter of the great *Videha* king (the repository and scrupulous practiser of *dharma* and *gñana*) spoken earnestly and with anxious concern out of her ***bhakthi*** for her *bharta*, Rāma who was firmly and unshakeably established in the following of *dharma*, replied to *Mythili*, the daughter of the Mithila king as follows:— (No one was dearer to Rāma than Sīta who was all bhakti to her ***bharta*** and who was bred up by the great Janaka whose all-life ***dharma āchāra*** is singled out for praise by Krishna in the Gita. Sīta is named twice in this ślōka as Vaidēhi and Mythili both pointing to her breeding by her great royal ṛṣi father). In the first ślōka of his reply Rāma says, 'Dear dēvi, you have spoken out your mind as to what you sincerely consider to be my duty at this critical juncture. You have spoken what you consider to be '*hitam*' to me, not minding whether it would be '*priyam*' to me or not. Oh daughter of Janaka! Oh knower of all *dharma*! Your speech is very dignified and is quite in keeping with the great kulam from which you hail. Your speech throughout breathes your love and deep concern for my acting correctly'. After this preamble praising freely

the sincerity and nobility of her speech, the next śloka begins with a big 'but' (kimtu). But I want to point out that as you yourself very properly admit in your great speech, '*kṣatriyas* bear their arms solely to see that there was no occasion for distress calls at all and that when there were such calls from the weak, oppressed by cruel might, they must be at once responded to and the distress must be relieved completely'. (The śloka which contains Sita's admission is śloka number 26 in the previous sarga.) Rama's paraphrase of that śloka is as follows :— '*kṣatriyaih dhāryate cāpo na ārtaśabdo bhavēt iti*'— The bow and other arms are borne by kṣatriyas to 'prevent' and guard against cries of distress. Clever debater as Rāma is - praised by Valmiki in the beginning of Ayōdhya kanda as a Brihaspati-like clever and successful debater - he opens his argument with this admission by Sita herself of the duty of kṣatriyas. He says '*tvayaiva uktam idam vachaḥ* - this admission is candidly made by you yourself'. The next ślōka stresses the fact of the quiet, peaceful, unoffending, *brahmaniṣtha* mostly silent Munis of the Daṇḍaka Tapōvanas, coming to him of themselves to where he was and pathetically seeking refuge and redress, suffering as they were from the inhuman cruelties of Rākṣasas including being devoured alive. The words Ārtāḥ (cruelly and dangerously oppressed), Svayam āgamya, (coming themselves to where I was), Śaraṇyāḥ śaranam gatāḥ, (sought śaraṇam from me) are used here pointing out that the appeal was a śaranāgati appeal by the most deserving ṛṣis in most serious situation. To establish the importance and imperativeness of immediately and effectually responding to them by men able to afford relief is the sacred mission purpose of *Rāma Avatar* - in fact of most *Avatars*. The long Gita sermon winds up with the pledge of *abhayam* from all hostile forces to all who seek God as *śaraṇam*. The granting of Sita's pacific appeal for peace and non-violence - taking shelter under the tāpasa garb - would be to defeat the whole purpose of the Avatār at this juncture when the great Avatār purpose was beginning to be embarked upon. Rāma's reply speech here paraphrases the *Śaraṇāgati* appeal speech of the Munis at full length to Sita, who of course was hearing it herself. By his lengthy paraphrase, Rāma evidently suggests to Sita, that she appears to have forgotton that speech. If she remembered it, it was difficult to conceive how she could have made up her mind to speak as she did, striking a note of dissent to Rāma's *abhayam pratiyña* to the Munis. A comparison of Rāma's paraphrase with the original speech of the Munis noting the differences here and there in the language used in Rāma's reply is very interesting. The Ṛṣis words '*Tvām śaraṇārtham śaraṇyam samupasthitāh* - we have approached you the great *sarvalōka śaraṇya* for *śaraṇam*', are paraphrased by Rāma as '*śaraṇyāh mām śaraṇam gatāh*'. Rāma would not describe himself as a śaraṇya saviour, as the Ṛṣis did. He describes the Ṛṣis as fit to be called '*śaraṇyāh*' in themselves' Rama suggests that śaraṇam-seekers had spiritual tapas-powers to assure abhayam to the whole world including its God, but they did not want to expend

their tapas power as they wanted to reserve it exclusively for perfecting Brahmaniṣṭha. They wanted to embrace the opportunity of approaching Rāma and getting theirdistress relieved by *saranāgati prayer to him and giving him the glory and honour of protecting his devotees.* They wanted to show their beloved God Rāma's *power* and *dayā to His own devotees* instead of exhibiting their own power. Rama points out the Ṛṣis' power to save themselves at the cost of diminishing their tapas power store in ślōka 14 of this sarga. Rāma's paraphrase words in ślōka 13, '*Bhavān naḥ paramā gatiḥ*' have a peculiar charm. 'You are our greatest and only saviour'.

Rāma says, he told the Ṛṣis that he felt the deepest shame for his not having anticipated the Ṛṣis and gone to their home and inquired about their distress and assured to them *abhayam.* 'Hrīh eshā hi mama athulā – my sense of shame is deepest'. '*Upastheyaih upasthitaḥ* – Have I not neglected my most sacred and imperative duty of going to you, holy tapasvis, badly distressed as you are and made it necessary for you to come to me?

Having reproduced to Sīta the most pathetic appeal of the Ṛṣis, Rāma says emphatically that he could not in any event go back upon the pledge he had given to the distressed Ṛṣis. 'Api aham jeevitam jahyām tvām vā Sītē salakṣmaṇām. Na hi pratigñām samśrutya brāhmaṇēbhyō viśeṣataḥ. – I would give up my life, I would give up even you, Oh Sīta! together with Lakṣmana, but I could never give up the *abhayam pledge* solemnly made and that to these great *Brahmaniśṭha* Brāhmaṇa Ṛṣis committed to absolute peace and non-voilence even in self defence'. Sīta and Lakṣmana are dearer to Rāma than his own life. They are his prānas. (His father Daśaratha gave up his own life and even Rāma dearer to him than his life to keep his promise to Kaikēyi.) The term Brāhmana used here in regard to the Ṛṣis in the whole of this Āranya kānda context is from the standpoint of the Brihadāranyaka using the term in reference to ideal sānta, dāntha Brahman-seekers immersed deeply in Brahman reveries. They would often be even unaware of their own body and surroundings and even when aware, they would not defend their person from attacks by cannibal Rākṣasas out to devour them. Rāma stresses his duty as a kṣatriya to save distressed people from unjustly cruel offenders as far as it is in his power. The duty is not imposed upon Royal kṣatriyas alone, who of course must discharge that duty. It is interesting to note that Pānini uses the term kṣatriya as synonymous with a rāja. Every kṣatriya is a rāja and even an all-world-rāja for the purpose of being charged religiously with the duty of relieving distress and insuring safety wherever the distress happened. For this purpose his jurisdiction is unlimited. Rāma is answering Sīta's argument that he was precluded from paying any regard to his kṣatriya duties because of peaceful tāpasa life. Rāma means that his kṣatriya status – never mind his kingship – was not in a state of suspended animation by reason of his vanavāsa with

hermit's attire and jaṭās. The vanavāsa exile imposed upon him and accepted by him never was intended to suspend his kṣatriya status during the exile. Did he not carry his arms with him when he left Ayōdhya with jaṭā tresses and bark attire?

RĀMA COMMENDS SĪTA, BUT SAYS HE WILL KEEP HIS WORD AT ANY COST AND HIS VOW OF PROTECTION

It may be interesting to compare Rāma's Pratigñā śloka telling Sita that his abhayam – assurance – to the non-retaliating Śānti swarūpa Ṛṣis must be fulfilled and made true, with Krisna's Pratigñā śloka to Draupadi assuring her of the absolute certainty of the fulfilment of his pledged abhayam word to her husbands and to her. Kṛṣna told her, 'the heavens may fall, the earth may totally disintegrate. Mount Himalaya may crumble to pieces, the oceans may dry up – but Oh Kṛṣnē (Draupadi)! my pledged word will never go in vain' – *Dyauh Patēt, Pṛthivi Śeeryēt, Himavān Śakali Bhavēt, Śuṣyēt Tōyānudadhih, Krisnē, Na Mē Mōgham Vachō Bhavet* – There Draupadi to whom the śloka was addressed was one of the parties to whom the pledge of protection from all dangers of hostile forces had been given with a view to inspire perfect confidence in her mind, so that she might not have the slightest doubt about the fulfilment. Here Rāma was telling Sita that he could not be dissuaded even by his dearest Sita from fulfilling his pledged word of abhayam to the innocent unoffending and undefending Tapasvis pledged to non-violence even in self-defence. The last three ślōkas 20 to 22 of Rāma's speech to Sita are very interesting.

Ślōka 20. 'Dear Vaidēhi! Even without any request from the Ṛṣis, it is my bounden duty to secure complete safety to the holy oppressed Ṛṣis. How much more so, after an express prayer by them and my solemn assurance to them'.

Ślōkas 21 and 22. Oh faultless Sita! of unimaginable bhakti to your bharta, the words spoken by you have proceeded from your deepest affection for me and from a sense of your undoubted duty and right as my counsellor to restrain me from activities you felt to be undesirable. I am perfectly pleased by your words, although I differ from your opinion and wish. The very fact that you frankly give me a fine argued lecture of admonition against my committing myself to a course you think may be wrong, shows your deep concern for my conduct being absolutely right and your conciousness that you may persuade me out of my wish by trying to convince me by your arguments to which I am bound to give the utmost consideration and deference. Had it not been for your deep love for me and your awareness of my deep love for you. you would surely [have not decided to preach to me against my resolve and to correct me. *Na hi Aniṣto hi anuśiṣyatē* – Counsel like this could be given only by a loving wife to a loving husband. Your words of counsel are entirely fitting in with your noble *kulam* and with the noble personality of Sita. – *Anurūpam kulaśya tava cha ātmanaḥ* – (It may be called to

mind that Janaka said that his daughter Sita would bring eternal glory to the *kulam* of all the Janakas) – You are my devoted co-operator in all my *dharma* actions and you are dearer to me than my *prāṇas*'. The words '*Sahadharma-chāriṇī mē tvam*' – you are my most loyally co-operating wife in all my dharma activities – suggest to her the absolute need for her full co-operation in the greatest *dharma* of this Avatar of the couple, namely, *Sādhu Paritrāna* and the *vināśa* of cruel sādhu-killers out to destroy *dharma* and *dhārmikas*. The sarga closes with a śloka where the poet says, 'Mahātma Rāma, having replied to his dear Sita, the Maithila Rājaputri, went into the lovely tapōvanas with bow in hand accompanied by Lakṣmaṇa'. The poet is all appreciation for the noble and courteous reply of prince Rāma, to the noble Maithili princess. *Rāmo dhanuṣmān jagāma.* Sanjaya expressed his greatest admiration for the Gita sermon addressed by *Yōgiśvara* Kriṣṇa to Pārtha which made the latter take up his bow which he had thrown down as stated at the end of Chapter 1, 'Visṛjya saśaram cāpam'. Here Sita's no-war sermon did not make Rāma throw down his bow as she exhorted him to do.

The karuṇa (tenderness and mercifulness) of Rāma is proverbial. In that great quality, he was unsurpassable and unsurpassed excepting by his Dēvi Sita. Viśwāmitra revered by Rāma as Guru had to argue at length to persuade Rāma to kill Tātaka. He wound up his long speech with the words 'therefore give up your compassionate tenderness and dispose of this dangerous She-demon taking my command as determining authority'- Tasmat ēnām ghṛṇām tyaktvā jahi mat śāsanāt nripa – 'Oh kingly ruler and protector of men', is the final word of address reminding Rāma of his duty to kill dangerous killers of his human subjects whose protection is his sacred trust and duty. Rāma then made up his mind with some reluctance though. 'Out of respect to my father's express command to me to obey implicitly all orders of Viśvāmitra to whose custody he entrusted me, and because I am ordered in this manner by Viśvāmitra, I must carry this out without any compunction or doubt in regard to propriety. My great Mahātma father told me so in an assembly of the great gurus of the family. I cannot trangress my father's command. In obedience to my father's orders and in obedience to the command of the great Brahmavādi Ṛṣi I will without any doubt or hesitation kill Tātaka. For the safety of my innocent people and for the good of this region, I am ready to carry out your mandate'. Ślōkas 2 to 5 of sarga 26 of Bālakanda set out the speech of Rāma. Even in the Tāṭaka encounter at every stage, she took up the offensive and gave more and more justification for Rāma's resolve to dispose of her. In the middle of the encounter Viśvāmitra, noticing that Rāma was still being troubled by compassion, had to admonish him saying, 'No more compassion. Slay this terrible yakṣi at once before the sun sets'.

Although Rāma did not heed Sita's advice not to go deeper into the Daṇḍaka jungle, he gave due respect to her advice that he should not fight with or kill

Rākṣasas without any prior attack by them. Nārada in his Sankṣēpa summary lays stress on Rāma's waiting for the Rākṣasa enemies to fire the first shot. In his famous ślōkas in the context of declaring his vow to protect all people seeking his Śaraṇam protection, he says, "My dear Sugrīva, Lord of the great vānara army, the person remaining in the sky and crying for my protection,-be it Vibhīṣaṇa or be it Rāvaṇa himself in the disguise of Vibhīṣaṇa — I have already determined to pledge him my abhayam promise. The abhayam has been determined in my mind. Go and escort him here with my saftey assurance". Rāma would have been more pleased if the person seeking abhayam at his hands was Rāvaṇa himself. Sīta would have been even more pleased if Rāvaṇa sought Rāma's maitrī (friendship). He need not compromise his digvijaya pride by any Śaraṇam request; it was enough if he, restoring Sīta sought Rāma's friendship. Standing at the gates of Lanka with his army Rāma sent Angada as an ambassodor of peace. Hanuman, the greatest ambassodor of all time, made a very great speech in Rāvaṇa's court advising the restoration of Sīta and the saving of Lanka. When Rāvaṇa's life was at the mercy of Rāma on the first day of the battle, having been disarmed and made altogether powerless and helpless by one arrow, he allowed him to go back with his passport of safety from his vānara army leaders, hoping that he might relent and save himself and his kingdom. Rāma would be always too glad to forgive and forget any number of wrongs provided there was one effective and sincere word of repentance with resolve to desist from the past course of hostile and sinful conduct. "Words without thoughts never to Heaven go" are the words put by Shakespeare in the mouth of the brother-murderer, king of Denmark, at the end of his soliloquy prayer made with bent knee attempting to pray to God for washing his blood-thick hands white as snow with copious rains falling from sweet heaven. "Anutāpāt uparamāt'. "By repentance followed by total abandonment of the past sinful course and the fruits gotten thereby" says Parāśara in regard to effectual repentance. Shakespeare emphasises the absolute necessity for uparama (desisting) from the previous sinful conduct making full reparation to the parties sinned against. Soliloquies are the loud thinking of the struggles in the mind between conflicting feelings and consequent perplexities. Repentance for past wrongs which are transgressions of Lord's commandments, must be in the nature of soliloquies addressed to Divinity with ears stretched every where-the Puruṣasūkta pictures the cosmic divine Puruṣa as having all *dīks* (space and all cardinal directions) for his ears. Divinity sits in the hṛdaya of all and is a direct witness to the secret thoughts and words of all souls.

CHANGE IN THE ORDER OF TRIO IN FURTHER MARCH

The next sarga 11 opens with an oft-quoted slōka setting out the order in which the three royal persons made their foot-march into the Daṇḍaka Jungle.

"In front went Rāma, Sīta of lovely middle (waist), went in the middle; behind went Lakṣmaṇa armed with bow in hand". This order of putting Sīta in the middle appears to have been thought of after the Virādha incident. Evidently Sītā was caught by Virādha when she was not in the middle. The poet uses the expletive word 'ha' at the end of the slöka evidently to call attention to the taking of this wise and new safety precaution after the incidents in the Virādha encounter. The poet also seems to suggest this precaution of being doubly guarded by the two brothers was most unwisely violated by Sīta when she not only sent away Rāma first after Mārīcha deer, but also Lakṣmaṇa to whose custody Rāma entrusted Sīta. Her regret over that foolishness is forcibly expressed by herself in one of her after-regret speeches. She says, "Surely it was kāla fate that came in the shape of a deer and cheated my unfortunate self when I most foolishly sent away my lord after the deer – when I sent away both Rāma's younger brother and Lakṣmaṇa's elder brother". *Yatra āryaputram visa-sarja mūḍhā Rāmānujam Lakṣmaṇapoorvajam cha.* By describing Lakṣmaṇa as Rāma's younger brother, she expresses her wonder how she could have at all suspected a junior brother of Rāma. In Kambar's Tamil Rāmayaṇam, Guha who out of his love and concern for Rama suspected Bharata's bonafides in going to Rāma with a great army and frankly questioned Bharata as to his intentions, regretted later his unjustly suspecting Bharata and exclaimed "Is it conceivable that an younger brother of Rama could think or act in a sinful manner?". Sita describes Rāma as Lakṣmaṇa's elder brother. Her wonder is why she should not have sent Lakṣmaṇa the younger brother after Maricha deer. What Rāma could do Lakṣmaṇa also could. Lakṣmaṇa was there readily waiting for service orders. That she should have allowed herself to be alone without being guarded at least by one of the brothers was inexcusable folly.

THE SIGNIFICANCE OF THE ORDER

The order in which Rama (Divine Father), Sita (Divine Mother) and Lakṣmaṇa (the typical pure individual Soul devoted to and engaged in God-service) are placed in this sloka has been pointed out to be the order of the three in the Praṇava mono-syllable mantra "AUM" compounded of (1) A, the Adi all-protecting Lord, (2) U, Devi Mother who is grace and motherly affection incarnate, and (3) M, the individual intelligent Jiva Soul. The mother is between the father and child liable to err. 'U' is the name of the Divine Mother Devi. The letter U in the word Uma (Parvati Devi) is interpretted by Kalidasa as the name by which Parvati was addressed by her mother when she remonstrated with Parvathi when she was embarking on the hardest Tapas to rouse the grace and love of the great Bairagi Lord. U is also the name of Devi Lakṣmi. "Ukārēna uchyatē Lakṣmīh". The individual Soul is the dear child of both the Divine Parents. The child must grow to be perfect like the parents.

RAMA ENJOYS THE SYLVAN SCENES IN THE SWEET COMPANY OF HIS BELOVED SĪTA

The poet describes how the royal trio went through the forest observing and enjoying the scenery, hills, rivers, lotus-ponds, antelopes, wild boars, elephants etc. Kalidasa describes charmingly the chariot-drive of Dilīpa and Sudakṣiṇa to Vasiṣhṭa's Tapōvana enjoying and describing the lotus-ponds, forest trees, birds etc. on the route. Vālmīki says – Rama saw and enjoyed the forest-scenery in company with Sīta – *Sītayā* saha. At the opening of the next kānda, Rāma says to Lakṣmaṇa, 'Fine forest sceneries which are so enjoyable to me when in company with Sīta, do not give any joy to me now. On the other hand they are even a source of pain, being reminders of Sīta's absence'. '*Smārayantihi kalyāṇīm kalyāṇataravādinīm*' are Rāma's words of matchless charm in ślōka 68 of the opening sarga of next kānda. Do they not remind him of sweet and auspicious kalyāni Sīta and her sweet words sweeter than even she? While enjoying and appreciating fine natural scenery, Sīta's sweet presence and her sweeter words about the loveliness of the scenery enchanted Rāma and filled him with ineffable delight. Rāma describes Hanumān's first great speech to Rāma as Sugrīva's ambassador, as Kalyāni Vāk stealing the hearer's heart. '*Uccārayati kalyāṇīm vācham hrdyahāriṇīm*'. When Hanumān returned from Lanka after discovering and interviewing Sīta in the Aśōkavana, Rāma asks Hanuman about the close of the Sundarakānda, '*Madhurā madhurālapā kim āha mama bhāminī*' —'what message did the glorious Sīta who is ever so sweet and whose words are ineffably sweet, send to me?' Although he could not enjoy the sweetness of her voice, he could at least enjoy the sweetness of the words of her message.

RĀMA EXPRESSES SURPRISE AT THE SLIP OF AN ASCETIC TO SENSUOUS REVELRY

Vālmīki describes here a lovely perennial lake of crystal-clear water with swans, elephants etc. sporting joyously, from inside which, sweet sounds of musical instruments and merry dances with charming tālam were heard. The Ṛṣis who had come to escort Rāma to their Āśramas were also going along with the royal pedestrians. Rāma asked one of the Ṛṣis being curious to know all about the mysterious lake. The ṛiṣi whose name was Dharmabhṛt narrated the story of a great Tapasvī who was tempted out of his tapas by five lovely Apsarasas — celestial water-nymphs — by the command of Indra. The Tapasvi gave up his hard and austere tapas in exchange for amorous sports with the five celestial damsels. The Tapasvi yielding to the temptations of the Nymphs used — or rather abused — the power accumulated by his tapas to rejuvenate himself and creating a beautiful body for himself so that he might rouse genuine love-passion

in their hearts for him and establish full reciprocity in the love sports. They all became his loving beloved consorts. They were all incessantly sporting together singing and dancing in a castle created under water. The poet says they were his beloved patnis. The word patni according to a special sūtra of Pānini, means that the consort must be a dhārmic wife officiating as a co-partner in the performance of yajnas. The poet seems to suggest finely that the Ṛṣi was indulging in kāma yajnas propitiating Kāmadēva whose arrows were five. The number of the patnis joining in the kāma yāga was the same as the number of cupid's arrows. The Tapasvī was carrying on his austere tapas before in the midst of five fires—pancāgnis. The narration of this story filled Rāma with *āscaryam.* What contrast with the other tapasvi Munis residing in the forest who were escorting Rāma and to the tapasvi royal trio wedded to austere life! The tāpasa Munis would not spend their hard-earned tapas power even to protect themselves against Rākṣasas attacking them fatally – they were so zealous in conserving their tapasa power and vow of non-violence. Vālmiki evidently describes here this incident of the lapses of a tapasa Ṛṣi to show the contrast. He also perhaps wants to point out that this was a single exception to the almost invariable rule of the inviolable sincerity of the tāpasas. Vālmiki describes the fallen tāpasa as one who had been occasionally enjoying the discriminating contemplation of the *parā* and the *avara* – things great and small, permanent and ephemeral, good and bad. *Dṛṣṭa parāvaram munim. Nityānitya vivēka,* the constant discriminating contemplation of nityās and anityās is the first of the four Sādhanas prerequisite for Brāhmic meditation. Disdain of pleasures, worldly and swargic, is the second of the sādhanas. This Ṛṣi who fell in the sādhana stage from striving for ascent to the heights of *Brahma Vidya* was indulging in amours with swargic nymphs. He was enjoying Apsaras Sāyujya instead of Brahma Sāyujya which was the high privilege of his other tapasvi colleagues, becoming an Indriyārāma. Although the divine trio were passing by his cool under-water castle, this Muni had not the blessing of darśana of them or by them. He was by his kāma indulgences baulked of the bliss of the vision of the perenniel and ravishing loveliness of Divinity in human form which had descended on this planet and which was advancing into the Daṇḍaka jungle for tapasvis to feast their eyes upon and enjoy communion with, The poet tells us that Rāghava uttered only one word namely, 'Āscharyam' after hearing the narrative. He was so full of self-restraint that he made no remarks about the fallen Ṛṣi. Evidently he was sorry for the fall of a great Tapasvi into the depths of sensuous pleasure indulgence. *Āscharyam ithi tasya etat vachanam bhāvitatmanaḥ. Rāghavah pratijagrāha saha bhrātrā mahayaśāh.* The poet notes his appreciation of Rāghavā's restraint by characterising him as Mahāyasāh. Lakṣmaṇa also appeared to have murmured the same one word in a low tone along with his brother.

TEN YEARS OF LIFE AMONG THE ṚṢIS ENJOYING EACH OTHER'S COMPANY IN A HIGHLY BLISSFUL STATE

As already stated, full ten years were spent by Rāma and Sita and Lakṣmana in the Āśrama circles of Munis, as their beloved guests. The number of the principal Avatārs of Viṣnu is ten and the word Avatār has by reason of that fact come to connote the number 10. Avatāra Sankhya is proverbial. As the Gita says, the paritrānam of the sādhus by giving darśana and loving conversational contacts and intensifying their bhakti-love thereby was one of the foremost purposes of the Avatār of Divinity on earth. The great bhakta Vidura, a son of the great Veda Vyāsa had the privelege of entertaining Kṛṣṇa as his guest in his cottage only once. These Daṇḍaka Tapasvīs were so blessed as to claim Rāma as their guest for various periods in their forest cottages. Sīta was enjoying the company of the *sahadharmachāriṇis* of Tapasvis. Kālidasa refers to Sīta as speaking to Rāma of the many friendships she had made amongst the *vaikhānasamunikanyakās* in the forest. The Upaniṣad describes the ideal relationship of individual Souls with Divinity as *Sayujau Sakhāyau*—fit to enjoy union and friendship on terms of absolute equality, so much so as to be even identified with identity. Where language and mind cannot approach, one cannot define with anything like exactness the real nature of *Brahmānanda*, the enjoyer being altogether lost in the bliss—peace—ocean. Divinity sits in the cavity of the intellect—*hṛdaya guha*—solely with the purpose of making the individual an equal partner in the fulness of its ānanda and an equal friend. *Sayujau Sakhāyau*, participating equally as equal friends is the description given by Upaniṣads describing the residence of the *Paramātma* with the *Jivātma* in the Hṛdaya guha. Vālmiki shows here the aspirations of Divinity in regard to the relationship which it covets with the individual Souls whose evolution it is charged with by describing the life of Rāma and Sīta in the Āśrama maṇḍalas of the Ṛṣis in the *samsāra maṇḍala* itself, *Samam, samatvam and sāmyam* are the favourite words of Sri Kṛṣṇa in the Gīta. Vālmīki describes Rāma living the simplest life as guest of the Ṛṣis as *Mahāyasāh*, sloka 23. God's very name is "greatest fame"—says the Upaniṣad. *Tasya nāma mahad yasah.* The poet describes the *Āśrama maṇḍala* in which Rāma and Sīta were living very appropriately as *Śrīmat.* In sloka 25, the poet says that the royal and divine trio were by turns visiting the various Āśramas and enjoying their hospitality. The poet uses the attribute 'Mahāstravit' in describing Rāma while in the midst of the Ṛṣis. He was very watchful and ready to protect them against all Rākṣasa assailants. Sri Govindarāja says, the poet in so describing Rāma here has in mind Rāma's encounter with Mārica and two of his Rākṣasa companions who had all come to the Ṛṣis' tapōvana, to work havoc to their person, in the disguise of three deer and Rama killing the two companions with his arrows, and the evading by Maricha of the

dart of the third arrow by jumping aside in fright with the greatest difficulty. Mārīca himself tells this story to Rāvaṇa when he came to his Āśrama seeking his help in the execution of a plot to carry away Sīta, beguiling Rāma and Lakṣmana away from her. Very likely, Rāma wanted Mārīca to escape then and be spared for playing his part in the forcible carrying away of Sīta. Mārīca himself says Rāma's arrow let him go then. He describes also to Rāvaṇa Rāma's encounter with him in Visvāmitra's Aśramam and says Rāma's arrow pushed him miles away across the ocean and that the great warrior Rāma spared his life then as he did not wish to kill him then. "Necchatā tāta mām hantum tadā virēna rakṣitaḥ". Vālmiki evidently reserves the narration of this encounter with Rama in the Daṇḍaka Tapōvana for Mārīcha himself to his master.

THE DELIBERATE USE OF PARASMAIPADA OF THE VERB 'RAM' TO ENJOY

Out of very scanty details of the periods of Rama's stay in the *Āśrama manḍala* region, Govindarāja succeeds in spinning out a total period of ten years. His commentary itself may be referred to by readers curious to know how the calculation is done. The poet takes care to say in his extremely short narration of Rama's residence with the Ṛṣis as being ten full years. Ramatāca ānukoolyēna yayuh samvatsarā daśa. The whole period was spent most delightfully, Rama being overwhelmed by the intensity and genuineness of the love showered by the Rishi hosts. The Rishis enjoyed Rama and Rama enjoyed them with the plenitude of what is known proverbially as Brahmānanda and is described as immeasurable and indescribable. The Ānandavalli of the Taittiriya Upanishad makes a special mīmamsa enquiry about the measure of the intensity of Brahmānanda showing increases in the ānanda of various blessed Souls in a geometrical progression with the common ratio of 100 to make the multiplication easy. The ānanda rises rapidly above and above until these come to Brahman whose ānanda is stated to be 100 times that of Prajapati, the Creator. The Upanishad itself is not satisfied with having shown Brahmanānda to be something of a specific measure, however great the measure may be. The Upanishad then frankly confesses the impotence of language and thought to speak of or to think of the possibility of measuring or describing Brahmānanda. The adoption of the method of absolute *maunam* silence adopted by the great Guru Avatār Dakshiṇāmurthi would be the most dakshina (clever) course of giving a teaching about Brahmānanda, which is taught most eloquently by silence on the part of the Guru exhibiting in his face the enjoyment of the plenitude of indescribable ānanda. The teaching by realistic exhuberation was the most effective way. A mere observation of the perfect peace, calmness and the transparent blissfulness radiating from the great and silent Guru and his most loving and inspiring presence with a heart overflowing with love and grace were enough to produce the

clearest illumination in the minds of the devoted disciples and dispel all their doubts. Vālmīki evidently adopts the clever and effective method of the great Dakṣiṇāmurthi Guru in His describing Rāma's life amongst the Ṛṣis for ten years in a few short ślōkas. The two short words, Ramatāsca Ānukoolyena, are very suggestive. The simple root 'Ram' without any upasarga (prefix) must be used in the ātmanēpada form. Ramamāṇasya will be the correct ātmanēpada form. The Ṛṣi poet exercises his privilege of changing the ātmanēpada to the parasmaipada form and uses the form 'Ramatā' evidently to convey the idea that the ānanda enjoyed by Rāma was fully shared by the Ṛṣis. There was complete mutuality in the ānanda enjoyed by Brahman and the Brahman-enjoyers. '*Ātma-rati, ātma tuṣti, ātma krīḍa, ātma mithuna*, are words used by Bhagavān in the Gīta and by Saint Teacher Sanatkumāra-Skanda (Kumāraguru) in the Bhūma Vidya of Chāndōgya. The word Ānukoolayēna suggests that the feeling of the Ṛṣis was one of perfect friendliness and affection. The relationship between the Divinity and the devotees was absolutely free from any sense of fear. It was all love and no fear. Where the love is full and natural, fear of God has no place. Abhayam fearlessness about the Soul's future, the absence of the least fear as to what a Sovereign Almighty Lord might do in regard to Soul's future is the Vedānta ideal of the Abhayam state enjoyed by Brahmanisṭhas. It is the essen tial nature of Divinity to drive away all sense of fear from its devotees by convin cing them of Its immeasurable love towards them. Divinity is naturally anukoola — most friendly — to Its children and It expects the fullest friendly feelings from them in turn. It may be interesting to note the use of the Ātmanēpada form Rāmamānāh vanē trayah' while describing the joy enjoyed by the trio alone as contrasted with the use of the parasmaipada form Ramatāh while describing the joy enjoyed by Rāma while in the company of Ṛṣis. Bhagavān's use of the Parasmaipada form of 'Ram' in his description of the joy enjoyed by his loving bhaktas in singing their Lord's names and glories as *tushyanti cha ramanti cha* is also noteworthy. He means 'they are delighted and they delight Me also'.

RĀMA MEETS SUTĪKṢNA AGAIN AND GOES TO AGASTYA

After spending ten years joyously in the company of the Ṛṣis living in the interior of the Daṇḍaka the royal party is described as retracing their steps towards Sutīkṣṇa's Āśrama. 'Parivṛtya ca dharmagñāḥ' is the poet's description. Rāma always knew his duty and did it. The great Muni Sutīkṣṇa had allowed Rāma to go and fully enjoy the hospitality of the many Ṛṣis who had come to invite him. But he also told Rāma to come back to him. Rāma would not forget the Muni's command given to him ten years previously. There were other Munis living with Sutīkṣṇa in his Āśramam. After living sometime there as an honoured guest, he took leave of Sutīkṣṇa to pay his respects to the great sage Agastya at his Āśramam. After halting for a night at Agastya's brother's Āśramam on the way.

the party reached the great Agastyāśramam about night-fall. Both in Nārada Samkshēpa and here in the poem, Agastya's brother is mentioned as Agastya-bhrāta without his name being mentioned. Govindarāja says that his name was Śudarśana as appearing from another Purānam. Perhaps Sudarśana wished to be known merely as Agastya's brother as that might confer glory on him and establish his own modesty and respect to his ever so great brother. In this connection the calling of Lakṣmaṇa by the name of Rāmānuja may be noted. The term Agastyabhrāta has come to be colloquially used to describe the brother of a very famous brother.

THF BENEFICENCE OF AGASTYA IN HIS OWN WORDS

Agastya is the reputed father and propagator of the Tamil language. As he himself says to Rāma, he came from the Himālayan region to make the Dakṣina-pradēśa fit for human habitation. It was un-inhabitable before. It was a desert with very poor rainfall and totally unhealthy on account of Malaria etc. Trees etc. were brought from the Himālayan forests and planted here and the region was rid of diseases and filled with tanks, streams etc., by the Muni's tapas power. Rāma says the region which was aśaraṇya before was made śaraṇya (fit for human dwelling) by the sage's tapōmahima. Rāma is famous as aśaraṇya śaraṇya and he describes the great sage Agastya's benevolent tapas power as making what was aśaraṇya into śaraṇya. The words are uppermost in Rāma's mind as they are typically characterestic of His Avatār purpose. Agastya, the father of Tamil is reputed as having sprung out of a ghatam (pot), drunk an ocean and let it out again from his mouth and digested cruel āsura enemies Vātāpi and Ilvala and made the high Vindhya mountain to bend below his level for him to go across without his walk being obstructed. Vēdānta-Dēśika describes the father of the great Draviḍabhāṣā as having all these glories to his credit and suggests by dhvani that his Tamil bhāṣa also has all these glories. The march of the Tamil language in expressing lofty ideas rising to mountainous heights could not be impeded by the height of the ideas. The language is so great and high that the highest ideas most difficult of expression would bend before the power of the language to express such ideas with the utmost ease. The literature of the language drinks off an ocean of knowledge by one sip (ācamana) and gives it out in a lovely and concise, but clear form. The language could be easily made simple or bombastic like sounds proceeding from Ghata Vādyam with dignity and charm. The great literature would drive away all āsura tendencies from its readers. Vēdānta Deśika whose reverence for the great Tamil Prabandhas of the Ālvārs is well known, pleads vehemently for the greatness and sacredness of the Tamil language in which the Prabandhas are enshrined. He calls the bhāṣā a Swaira bhāṣā, a bhāṣā whose march is impossible of obstruction. Agastya who was of a proverbially short stature was a vāmana. It is interesting to note that

Kural is a Tamil name for a short vamana person. Agastya's Tamil language claims as its greatest book the Tirukkural of undoubted heights in every way. By the shortest verses, it measures all the wisdom of the world. It digests oceans of knowledge and presents them in the most concise manner in words pregnant with meaning and suggestions. Though vāmana in form it has the most extensive strides of a Trivikrama. Agastya made himself greater by making the high Vindhya mountain bend low. He did not scale the mountain by increasing his stature like the Trivikrama Vāmana.

The name Agastya is derived from Aga (meaning mountain) and the verbal root Styā (meaning subduing its pride of height and compelling it to give easy passage without any obstruction). Bhavabhūti in his Uttararāmacaritra says that Vālmīki's Āśrama in the north and Agastya's Āśramam in the south were great forest Gurukulam universities in which pupils resided and received instructions from the great sages presiding over the Āśramas. Vālmīki and Kālidāsa both describe Āśramas as removers of all śrama fatigue and refreshers of the soul. When the royal party was nearing Agastya's Tapōvanam, Rāma said to Lakṣmana, 'The trees and plants in the Āśramam look quite fresh and lovely ; the beasts (deer etc.) and birds here have no fear of each other or from stranger visitors. Agastya is known throughout the world and his great name itself points to his great deeds. The cool and spiritual atmosphere of the Āśramam will surely relieve all the fatigues of people weltering in samsāra and seeking shelter in it. 'Parisrānta sramāpahāḥ'. He has made the Dakṣiṇa country śaraṇya, fit for being peopled with safety, plenty and content and cheer. The word śaraṇya and the idea it conveys are uppermost in Rāma's mind. He wants to make the world śaraṇya, safe for good men of peace and freedom from all kinds of fear. The dakṣiṇa dik charmingly described as pradakṣiṇa, most auspicious and bounteous, is ornamented by the name Agastya. It is called Agastya dik. No liar, no dissembler, no cruel evil-doer, no licentiate can approach the Āśrama.

The 12th sarga opens with the entry of Rāma into Agastya's Āśramam. 12 is the number of the Adityas of whom Rāma is the greatest, namely, Viṣṇu Āditya. Ādityānām aham Viṣṇuh, says Kṛṣṇa in the Gīta. Agastya was a devoted worshipper of the Sun-God who is the original ancestral sire of Rāma's vamśa. He was the revealer of the Ādityahṛdayam and its greatness and efficacy to Rāma just on the eve of the closing victory scene in the *Rāma-Rāvana yuddha* at Laṅka. It is quite appropriate that the poet should describe Rāma's visit to Agastya's Āśramam in sarga 12. In slōka 23, Rāma is described as making his abhivādanam at the feet of the Sūryavarcasa sage shining with the resplendence of the Sun. 'Agastyam Sūryavarcasam'.

After receiving Rāma with Arghya etc. the poet says Agastya first fed the royal guests with vānaprastha fare and then gave them fruits etc., perhaps as

dessert. He then handed to Rāma the great bow of Viṣṇu which Paraśurāma had and which he gave to Rāma while challenging his ability to handle it. Rāma had given it to Varuṇa after Paraśurāma left making a handsome apology. That bow together with Indra's quiver filled with arrows and Indra's sword had all been entrusted to sage Agastya by Indra for being delivered with blessings by the sage's auspicious hand to Rāma for being used against the Rākṣasas in the coming battles, The Dakṣiṇa Dik sage was evidently considered to be the proper custodian and deliverer of these arms to Rāma. In the hands of Indra his weapons might not have been potent against Rāvana. But in the hands of Rāma they would be potent against any enemy. A blade of grass lying on the ground thrown from Rāma's hand became a powerful astra pursuing Kākajayantha, Indra's son, wherever he went, until he came back to Rāma and fell on the ground exhausted near his feet. Rāma would like very much to give the credit of his success over Rāvana to Agastya, the master of the Dakṣiṇa Dik and His original ancestral sire, the Sun-God and also to Indra-in fact to anyone but himself. 'Accept these weapons, Rāma, for your victory' said Agastya. Jayāya pratigṛnhīṣva. The sage asked the royal guests to retire for sleep after their wholeday journey in the sun, reserving his detailed conversations for the next day. Kālidāsa in his opening sarga of his Raghuvamśa follows the description here of the visit of Rāma and Sīta to Agastya Āśramam in his description of the visit of Dilīpa and Sudakṣiṇa to Vasiṣṭha's Āśramam about nightfall.

The poet says the royal party slept that night comfortably in that Āśramam. The first question put by Agastya to Rāma next morning when he came to him was, 'was the night spent comfortably by you, your brother and wife in my cottage? I am particularly anxious to know that you all found the stay quite comfortable. 'Kaccit Sukhā Niśā, Rāma, vyatītā Raghunandana. Tava sabhrātru-bhāryasya mama āsrama-pade śubhē.' The word Kaccit indicates the anxiety of the sage to know that everyone of the guests had a comfortable night and undisturbed deep sleep. It was the way of the Ṛsi sages in those days to make 'good morning' greetings by enquiring about the passing of a comfortable night with good sleep,-sukhaśayanam. Pāṇini explains the meaning of the word Saukha-śāyanika as meaning 'He who puts questions about the passing of the previous night comfortably with good sleep'. That was the courtesy of the Ṛṣis in those days. Kālidāsa describes the great sages Sanaka, Sanandana as Saukhasāyanika Munis putting such questions to Lord Viṣṇu in the morning. Vālmīki evidently wants to impress his readers about the highly civilised courteousness of the old-day Ṛṣis. Rāma's reply that the comforts provided for him during the night were ideal and quite as good as the comforts provided by his father at the Ayōdhya palace, has a charm of its own. In Agastya's good sleep enquiry, he had addressed Rāma as a Raghunandana. Rāma discovered in that

SRI KRISHNA VILASAMU

(YAKSHA GANA)

BY

VIJAYARAGHAVA NAYAKA
KING OF TANJORE (1633-73)

Edited by:

SRI V. SUNDARA SARMA,
Pandit, Saraswathi Mahal Library, Tanjore.

Published by:

Sri S. GOPALAN, B.A., B.L.,
Honorary Secretary, T. M. S. S. M. Library,
Tanjore.

1956

Price 6 Annas.

తొలిపలుకు

తంజావూరు సరస్వతీమహాలు గ్రంథాలయమునుండి వివిధవిభాగములలో వెలువడు ఆంధ్రగ్రంథములలో నీ శ్రీకృష్ణవిలాసము కూడ నొకటి యగును. ఇయ్యది తంజాపురాంధ్రనాయకరాజశిఖామణియు, విద్వత్కవియు, కవిజనాశ్రయుఁడును, నాంధ్రభాషామతల్లి కనర్ఘ్య గ్రంథకుసుమాంజలి నర్పించి యనితరసాధారణ విఖ్యాతి నంది ధన్యచరితుండైన విజయరాఘవనాయకునిచే విరచింపఁబడినది. అతనిచే రచింపఁబడిన ప్రహ్లాదచరిత్ర మను యక్షగానమున నతని కృతులను వివరించు సీసమాలికలో నీ కృష్ణవిలాసము గూడ నంతర్భూతమై యున్నది. కాని చాలకాలముగ నీ గ్రంథము కనుగొనబడకయే యుండినది. సమీపకాలముననే యీ గ్రంథము వెలుఁగుఁ జూచినది. తంజాపురాంధ్రనాయకరాజుల కాలమునాటి యాంధ్రభాషాభివృద్ధ్యాది సకలవిషయము లీవఱకు ఈ గ్రంథాలయమునుండి వెలువడిన యాంధ్రగ్రంథములందును విశేషించి శ్రీయుత నిడుదవోలు వెంకటరావు M.A., గారి "దక్షిణదేశీయాంధ్ర వాఙ్మయము" (The Southern School in Telugu Literature) అను గ్రంథమునందును విపులముగ చర్చింపఁబడియున్నది. అద్దాని నిచట మరల వ్రాయుట చర్వితచర్వణమే కాగలదు.

ఈ శ్రీకృష్ణవిలాస మను నభినయరూపకమునందు శ్రీకృష్ణుఁడు శ్రీరుక్మిణీదేవితో గూడి సరససల్లాపములతో విహరించుట నెఱిఁగిన సత్యభామ విరహవేదనాదోదూయమానమానసయై శ్రీకృష్ణునివద్దికి దూతిక నంపుట, శ్రీకృష్ణుఁడు సత్యాన్వేషియై వచ్చుట, సత్యప్రణయకోపము నటించుట, సత్యభామాసాంత్వనము మొదలగు విషయము లత్యంత మనోహరముగ వర్ణితములు.

ఈ పొత్త మాంధ్రపాఠకలోకము యొక్క యాదరాభిమానములకు పాత్రము కాఁగలదని నమ్ముచున్నాను.

సరస్వతీమహాల్ గ్రంథాలయము,
తంజావూరు,
28-4-56

విఠలదేవుని సుందరశర్మ

శ్రీరస్తు.

శుభమస్తు.

శ్రీ కృష్ణవిలాసము

(యక్షగానము)

విజయరాఘవనాయక విరచితము

* సీ. భోజకన్యాముఖాంభోజరాజమరాళ ! - సత్యాఘనస్తనస్తబకభృంగ !
జాంబవతీ విలోచనచకోరశశాంక ! - మిత్రవిందాతటిన్మేఘరూప !
భద్రావశావశాభద్రదంతావళ ! - వరసుదంతామనోవనమృగేంద్ర !
లక్షణారూపకలాపినీపర్జన్య ! భానుసుతాలతాపారిజాత !

తే. గీ. షోడశస్త్రీసహస్రచక్షుఃప్రసార - హారసారమసారమోహనశరీర !
విజయరాఘవభూపాలభజనలోల ! - కేలు మోడ్చెద రాజగోపాల ! నీకు.

కైవారము. శ్రీరాజగోపాల ! చెంగమలాంబికాలోల ! హరిద్రసరిద్రమణీయమణివిశంకట
తటీనికటపటీరవిటపికుటీరవిహార ! క్షీరసాగరపారాభిరామనిరుపారామసరామ
సంచారాలంకార ! ఓ చెండలంకార ! పరాకు ! స్వామి ! పరాకు !

వ. అని వెండియు నే మని కొనియాడుచున్నాఁడు.

ద్వి. శ్రీరాజగోపాల ! శిశుపాలఫాల ! - నీరధరశ్యామ ! నిరుపమధామ !
పురుహూతసుతవంద్య ! భువనాభినంద్య ! - కరలసన్మణివేత్ర ! కమనీయగాత్ర !

---

* ఈ పద్యము మాతృకలో లేదు. కాని, విజయరాఘవనాయకుని కృతు లన్నిటియందును పై పద్య మనుసూత్యముగ వచ్చుచుండుటచే నాతని కృతియగు నీ గ్రంథమునఁ గూడ నాపద్యము గ్రంథాదిపద్యముగా జేర్పఁబడినది.

నందమందిరబాల ! నమదరిజాల ! - ఇందిరారతిలోల ! ఏకాంతలీల !
వెన్నుండ ! పాండవవేదిసదస్య ! - మన్నారుదాసనామకమనుపాస్య !
నినుఁ గొనియాడఁగా నేనెంతవాఁడ - కనకవనీశ ! నీకరుణచే నేను
సరసగుణకదంబ సజ్జనాలంబ - అరుణసరోజాంబ యచలనితంబఁ
దలఁపున నుంచి మాతాతార్యుఁ గొలిచి - యలరు ప్రాచేతసవ్యాసులఁ దలఁచి
భారతీనేతను బ్రార్థన చేసి - శారదాదేవి కంజలి సంఘటించి
కనకసరోజాంబికాస్తన్యపాన - జనితసారస్వతసారతమీరి
సకలసత్కవికోటి సంతసం బంద - నొకనాట రచియింతు నొక నాటకంబు.

వ. అని యిష్టదేవతాభివందనంబును విశిష్టజనాభినందనంబునుం గావించి లోకంబుమెచ్చ నచ్యుత విజయరాఘవసార్వభౌముండు హవణించిన కృతముఖముఖోల్లాసం బగు కృష్ణవిలాసం బను నాటకంబునకుఁ గథాసంవిధానం బెటువలెను.

దరువు—సౌరాష్ట్ర—ఆదితాళము.

వెలఁదురు వెయ్యారులు వెంట నంటి కొలువఁగా - నలరువిల్తునిరీతి నలరుచును
మలయుచు సొలయుచు మన్నారుదేవుండు - కొలువుకూటము జేరె చెలువము మీర.

వ. ఇవ్విధంబున నవ్విహంగపుంగవతురంగుండు మెఱుంగుఁబోఁడులు కురంగటఁ గొలువ గొలువై యుండె నట యెటువలెను.

ద్వి. హరువుగ నొకయింతి యడపంబు పూన - సరగునఁ గాళాంజి సఖి దాల్చ నొకతె
కేల నొక్క లతాంగి గిండి వహింప - బాలిక యొక్కతె పావడ వైవఁ
గాంచనగాత్రి యొక్కతె కుంచె పూన - మించుఁబోణి యొకర్తు హెచ్చరి కనఁగ
వగలాఁడి జోడుకైవారము సేయ - దగవు గమ్మని యొక్క ధవళాక్షి దెలుప
హత్తి యొకానొక యలివీలవేణి - యుత్తరమునకుఁ బ్రత్యుత్తర మియ్య
[1]బాహుమూలరుచులు బయలుగా నొకతె - యూహించి నెరికురుల్ హాయిలుగా దిద్ద
వలపించఁ బోయొక్క వనజాక్షి తానె - వలరాచసివ మెత్తి వదరుచు నుండ
మందయాన యొకర్తు మఱియొక్క సతికి - సందిటిక్రొన్నెలల్ సైగల జూప
రామ యొక్కతె ఘనరాగవైఖరులు - లేమ యొక్కతె శ్రుతి లియ్యపు వరుస

1. బాహుమూలరుచుల్

చామ యొక్కటె పూర్వసంకీర్తనంబు - బామ యొక్కటె [1]దరుపదముల వింత
రంజిల్ల వినుపింప రాజమన్నారు - సంజాతమానసోత్సాహుండై యుండె.

వ. ఆసమయంబున మురారిసముఖంబునకు బరాబరి వచ్చె నట యెటువలెను.

దరువు - శంకరాభరణం - ఆది.

బచ్చెనకోల చేఁ బూని బరాబరి వేగ - వచ్చెను మన్నారువద్దికి నిపుడు

వ. ఇవ్విధంబున వచ్చిన యామచ్చెకంటి యచ్యుతుని సమ్ముఖమ్మునకు విలాసవతిని రప్పించంగా నెచ్చెలి వచ్చె నట యెటువలెను.

దరువు - ముఖారి - ఆది.

మన్నారుకొలువుకు విన్నాణ మమరఁగా - వన్నెలాడి విలాసవతి చేరవచ్చె.

వ. ఇవ్విధంబున వచ్చిన యాజవ్వని చక్కెరవిల్తునిం గన్నయ్యకు మొక్కె నట యెటువలెను,

దరువు - సావేరి - అటతాళం.

తరుణార్కసంకాశ ! దళితకాఘాశ ! - సల్లాము సల్లామయా 1

అరుణాబ్జదేవీశ ! అతులప్రకాశ ! - సల్లాము సల్లామయా. 2

వ. అని సలాముసేసి యా విలాసవతి యనుపదంబ పదకేళిక వినుపించె నట యెటువలెను,

రేవగుప్తి - ఆది.

పల్లవి. చూచేవురా నీవే చూచేవు - ఓచెల్వమన్నారు ! నాచెల్లుబడికి

పదం. ఎచ్చుమానిసివి లేర ఓరోరి ! మన్న ! - యేమో యని యుంటిర
గచ్చులు నాతోనె పోర - ముచ్చుకె మూరెఁడు నోరా. 1

ఏవేళను నామీఁదనె కంటూ ఆ - యింతితో నన్నాడుకొంటూ
భావజుఁడు జేసిన జంటా - పాయజేసే నంటూ. 2

జూజమున నున్న గూడి - జోడుబాయ నని నిలువనాడి
రాజమన్న ! యేచేది పాడి నీ - నైజము యిటువంటి మోడి. 3

1. దరు ?

వ. ఆ సమయంబున నాయంబుజాక్షుఁ డాకంబుకంఠిని తాంబూలజాంబూనదాంబరకదంబకంబుల బహూకరించువేళ నాగోపాలునిపాలికి భోజరాజన్యకన్యకాజన్య వచ్చె నట యెటువలెను.

దరువు - పంతువరాళి - ఆది.

పూలబంతి చేఁ బూని పూఁబోణి యొకతె - బాలగోపాలునిపాలికి వచ్చె

వ. ఇవ్విధంబున వచ్చిన పువ్వుఁబోణి యా వల్లవీవల్లభునకు సల్లాము సేసె నట యెటువలెను.

దరువు - కాంభోది - ఆది.

రమణీయగుణశీల ! రాజగోపాల ! - మొక్కేను మొక్కేనయా. 1

విమలకాంచనచేల ! విమతవిభాళ ! - మొక్కేను మొక్కేనయా. 2

వ. ఈరీతి వచ్చిన నారీతిలకంబు తనరాక విన్నవింప నానీరాకరశాయి యేమనుచున్నాఁడు.

పద్యం.

క. ఇదె వచ్చెదము హరిద్రా - నదిచెంగట మించు కాంచవనంబున కా
మదవతి నటుఁ దోడ్కొనిరాఁ - గదవే ! తామసము సేయక చెలీ ! పదవే.

వ. అని పలికి యాకలికిని బంచిన యనంతరకథాసంవిధానం బెటువలెను.

దరువు—కేదారగౌళ—ఆది.

వాలుగొప్పున జాజిపూలు హాయిలుమీర - మేళవించి కిన్నెర మీటుచు మన్నని
యేలలు బాడుచు నెదురెదురె జూచుచు - బాలామణి రుక్మిణి కేళీవనము జేరె.

వ. ఆ సమయంబున రాసకేళీవిహారిసమ్ముఖంబుననుండి సమ్మదంబున వచ్చిన యా నెచ్చెలి యచ్చుతుని పట్టంపురాణితో నే మనుచున్నది.

దరువు—కల్యాణి—అటతాళం.

మన సిచ్చి రమ్మనె నమ్మ ! - మనసిజగురుఁడైన మన్నారు లెమ్మ. 1

నిజముగ మాటాడె నేడు - విజయరాఘవు నేలు వేల్పులరేడు. 2

సవతులలో నెల్ల నీకు - సవతు లేకుండాను సాదించె వాకు. 3

మునుపటి మననారు గాఁడే ఓ - వనిత! యెంతయు మంచివాఁడైనాఁడే. 4

కంతుకేళి తోఁపు తావె ఓ - కాంతరో! వేగ శింగారించుకోవే. 5

వ. అనిన విని యా వనితామణి తనకు నెనరైన చెలులతో నేమనుచున్నది.

ద్వి. తెలివరో! ఎలద్రాక్ష దీవెల ద్రిప్పు - పరువంపు మరువంపు పొదు బైలౌను
గందంపుమానుల ఘనసారతరుల - కందంబుగా కొమ్మ లమరించు కొమ్మ
గుజ్జుమావులఁ దేఁటిగుంపుల దోలి - గొజ్జంగిపొదరిల్లు కొమ్మ ఘటించు
మగరాల నిగరాల మగటిమి దాల్చు - జిగిమించు కెంపురాచికిలికుచ్చులను
వెలయుశేరారాలవేదికయందు - అలరుల పానుపు హవణింపు మనుచు
కట్టాణిముత్యాల కమ్మలజోడు - చుట్టుగరంబులు సొగసుగాజులును
కంటసరంబులు కంటమాలికలు - గంటలమొలనూలు గొళసరంబు
లాదిగాఁ గల సొమ్ము లాభోజకన్య - మోదమున ధరించి మురియుచు నుండె.

వ. ఆ సమయంబున సంపంగిమన్నారు సమ్ముఖమ్మున సాత్రాజిత్తనూజాత దూతిక వచ్చె నట యెటువలెను.

దరువు—సావేరి—ఆది.

విరులచెండ్లు బూని విరిఁబోణి యొక్కతె - హరిసముఖమునకు దురుసుగ వచ్చె.

వ. ఇత్తెఱంగున వచ్చిన మెఱుంగుఁబోణి యేమనుచున్నది.

పద్యం.

క. దేవర యిచ్చిన పందెము - నీవలె నని యెచ్చరింపవే యనుచుఁ స
త్యావనిత బంప వచ్చితి - గోవర్ధనధారి! రాజగోపాల! హరీ!

వ. అనిన విని కనకవసీవిహారి యా మిటారితో నేమనుచున్నాఁడు.

పద్యం.

క. కనకాంగి! మానినీమణి! - కనికరమున సత్య పంపఁగా వచ్చితివా
వనజేక్షణ! వచ్చెద మటు - మును కలఁగఁగ నచట జేరి ముదితకు జెపుమా.

వ. అని మందలించి యామించుఁబోణిని బంచి యుల్లంబు బల్లవింప రతిసమయసముచిత శృంగారంబు బొంగార భోజరాజతనూజభవనరాజంబునకు రాఁగోరి బయలుదేరి సూన శరగురుండు బయలుజిమ్ముచు హాయిలుమీరుచు కేకవేయుచు రాకజూపుచు మల యుచు సొలయుచు మారులేని వీరాధివీరుండై చేరవచ్చె నట యెటువలెను.

దరువు - ఘంటారవం - ఆది.

ఆరజపుశింగార మమర గనుపట్ట - ఆరాజమన్నారు అందముగ వచ్చె.

వ. ఈ చందంబున దనమందిరంబునకు వచ్చిన కందర్పగురుని కాయిందువదన యెదురుగా వచ్చె నట యెటువలెను.

దరువు—నాదనామక్రియ—ఆది.

చెలువము మీరఁగా చెలువమన్నారుకు - నెలమితో రుక్మిణి యెదురుగా వచ్చె.

వ. ఇవ్విధంబున వచ్చిన యా వేదండగమన వేదండవరదునికి గైదండ యొసఁగి మురువుగా జఱునవ్వు నవ్వి మేనుమేను జేర్చి గారవించి మించి కాంచనభద్రపీఠంబుననుంచి నెత్త మాడఁ దలంచు చిత్తజగురుని చిత్తవృత్తి దెలిసి కనుసన్న సేయ నొక మగువ పగడ సారెలు దెచ్చె నట యెటువలెను.

దరువు—ఆహిరి—జంపెతాళం.

చొక్కమౌ గుజరాతి కెంపుల - సొగసైన కిరీటిపచ్చల
నెక్కుడై కనుపించు మగరా లింద్రనీలముల -
చెక్కడపు పనిచేత దీరిన జీనిబంగరు పగడసారెలు
నొక్క చెలి గొనివచ్చి - చెంగట నొడ్డె నపుడు.

వ. ఆ సమయంబున నిద్దఱు ముద్దుగుమ్మలు వద్దజేరి యొద్దికలై యెత్తులు దెలుపఁ దాఁసు పెన్నుద్దులై ద్యూతకేళీసన్నద్ధులై భోజకన్యారాజగోపాలకులు పరస్పరవచన రచనలు మెఱయ హారువుగా సారెలు నడపి రట యెటువలెను.

పదం—కాంబోది—అటతాళం.

పచ్చసారెకే ఓరి! రచ్చసేసేవుగా - హెచ్చుపందెము లాడి నన్నెదుర గలవా,
పచ్చసారెనే నిన్ను పచరించి గెలిచితే నీ - పచ్చ కప్పురవిడెము బాలించే వేమే. 1

పల్లవి.

చక్కని మన్న! నే గెల్చిన సమరతి నేలేవా ని
న్నొక్క మెత్తున గెల్చే గాని యుపరతి సలిపేవా.

వ. అని పలుకుచు చిలుకలకొలికియు నాకలికిగోపాలుండు వేడుకతోడ జోడుగూడి సొక్కి సొక్కించి సొలసి సొలయించి వలచి వలపించి దక్కితిని చిక్కితి నని మైమఱపించి దయ బలియించి పెనంగి యనంగసామ్రాజ్యం బేలించి తేలించి లాలించిన వగ లెల్ల నాతెగమగువ విన్నవింపకమున్నె శకునపరంపరలవలన యా నీలవర్ణుని దుర్న యంబు నిర్ణయించి విత్రస్తచిత్తయై సత్రాజిత్తనూజ చిరసమయవిరహజనితమదన వేదనాదోదూయమానమానసయై నిలిచినచోట నిలువక కళవళింపుచుఁ దడబడుచు నుడిగంపుపడుచులపైఁ జిడిముడిబడుచుఁ బడకిల్లు వెడలి చెలువుమీరు కొలువు కూటముఁ జేరవచ్చె నట యెటువలెను.

దరువు—కాంభోది—ఏకతాళి.

పదముల తడబాటు యెద జారుపయ్యెద నీటు - వదలబారెడు నీవి వాడిన మోవి
చెదరిన కస్తూరిరేఖ చెలువొంద తనవీఁక - సుదతి సత్యభామ సొలయుచు వచ్చె.

వ. ఇత్తెఱంగునఁ జేరి యత్తలోదరి చిత్తజకరోన్ముక్తశరోన్మత్తచిత్తయై కన్నులఁ గనుఁ గొన్నరీతిఁ జెన్నారు మన్నారును గుఱించి సైరించరాని విరహంబున నే మనుచున్నది.

కల్యాణి—తెగదమానం.

పల్లవి.

రారా రాజగోపాల! నీకు మొక్కేర - యేరా మోహనాకార!

పదం.

కంటికి నిదుర రాదాయెఁ గాముండు పగదాయ - నొంటి నుండఁగలేర ఓ ధీర!
ఇంటికి వచ్చి యీవేళ నెలమి సేయవేల? ని - న్నంటియున్న వాలుగంటి యెట్లా తాళు 1

వెన్నెల వేఁడాయె విరహ మగ్గలమాయెఁ - గ్రొన్నన వాఁడాయె నిన్నెడబాయ
కన్నులవిలుకాఁడు కాంతాళించియున్నాఁడు నా - కన్ను లాన నేను కల్లలాడ లేను. 2

సన్నజాజుల శయ్య సారెకు లక్ష శయ్య - మన్ననతోఁగూడి మన్నారు! మగుడి
కన్నళవి సేసేది కాదురా నీ కిది - వన్నెకాఁడ! చాలా వాదుసేయ మేలా. 3

వ. అని యా హంసగమన కంసదమనుని దూరి యా శౌరిదండనుండి తా నొంటిగా వచ్చిన వాలుగంటినిం జూచి యఖండిత రోషాతి రేకంబున ఖండితానాయికయై వచ్చె నట యెటువలెను.

దరువు.

కా నసియాడఁగా కన్నుల కెంప లరఁగా - మేన పులకలూర మిసిమి పయ్యెద జార
వీనుల కమ్మ లల్లాడ వెన్నుని విడనాడి - బూని సత్యభామ మానిని వచ్చె.

వ. ఇవ్విధంబున వచ్చి యచ్యుతుని చెంతనుండి వచ్చిన నెచ్చెలినిం జూచి యేమనుచున్నది.

దరువు—కేదారగౌళ—జంపెతాళం.

(సత్య): సుదతి! నీ వటు జేరితే శౌరితో సుద్దు లాడిటు వచ్చితే - ఓయమ్మ!
(సఖి): మదవతిరో! మదనగురుఁ డారుక్మిణి మందిరంబున దూరెనే. 1

(సత్య): జూజమాడిన సుద్దు లా నవనీత-చోరునికి తెలియించితే - ఓయమ్మ!
(సఖి): రాజముఖి! మన్ననారు జూజంబు నైజంబు సేసె గదవే. 2

(సత్య): ఎరుక సేసిన మీద నామెలనాగ యింటిచాయకు బోయెనా - ఓయమ్మ!
(సఖి): తరుణి! యిటకై వచ్చి యా తరళాక్షి వరుస యని యటు జారెనే. 3

(సత్య): ఉవిద! చూచేవు నీవు వాఁడు నాయొద్ది కెటువలె వచ్చును - ఓయమ్మ!
(సఖి): ధవళాక్షి! వాని మోమాయలకును తగిలి యూరక యుందువే. 4

(సత్య): లలన! పంతము జూడవే కాళ్ల వేళ్లను పెనఁగినను జూడనే - ఓయమ్మ!
(సఖి): మలయజగంధి! వాని జూచితే మనసుకోపము నిలువదే. 5

వ. అని మఱియు నేమనుచున్నది.

దరువు—గుమ్మకాంభోది—ఏకతాళి

బంటువలె నిచ్చకము పలుకేవాఁడు దాని - యింటికి బోయె నని వింటినమ్మ!
జంట బాయఁ డని నే యుంటినమ్మ! మచ్చె - కంటి వానివగలు నేగంటినమ్మ! 1

వ. ఇవ్విధంబున బలికి యాకలికి ప్రళయసమయసముజ్జృంభమాణమహాప్రకృతిరీతి భృకుటి ఘటించి చిటపటాయించి కోపాటోపంబు(న) మాటలేక [1]యేధమానసయై క్రోధా

1. "వ్యథమాన" అని యుండ నోపు.

గారంబుఁజేరి తలఁపు దాఁచి తలపు [1]వైచి చెలువల రోసి చలువల బాసి చలపట్టినట్టు యున్న సమయంబున నసమశరగురుండు సాత్రాజితీసతీసఖి తనదండ నుండకున్నఁ జూచి యళికి ఝళుకొత్తి మనసు కలంగి చరియించి వెలవెలనై కళవళపడి యామచ్చెకంటి యున్న యచ్చోటికి ముచ్చువలె వచ్చె నట యెటువలెను.

దరువు—బిలహరి—అటతాళం.

అచ్చైన యళుకుతో - నిటునటు జూచుకొంటూ
ముచ్చువలె వచ్చె నామురవైరి యపుడు.

వ. ఇవ్విధంబున వచ్చిన యచ్చుతునితో హెగ్గడియ లేమనుచున్నారు.

దరువు—గౌడిపంతు—ఆది.

సమయము గాదయ్యా! ఓయయ్యా! - సమయము గాదయ్యా!
సమయము గాదయ్యా! సంపంగిమన్నారు! - క్రమముగాదు నీ వాకలికియింటికి బోవయ్యా! 1

సత్యభామమ్మ గుణము సారెకు దెలిసియుండి - నెత్తమాడవచ్చునా నెలఁతయింట నుండి
బత్తి నీకెక్కడనో పదవయ్యా! అక్కడికే నీ - జిత్తులు విన్నారు చెలువమన్నారు! 2

పెద్ద మాటలనయ్యా! పెద్ద మాటలనయ్యా! - గద్దించే వీ వేళ కలికి గోపాల!
వద్దన్నా మానవు వాదుకు వచ్చేవు - బుద్ది లేదా నీకు పొమ్మంటె రాకు. 3

వ. అప్పు డగ్గజరాజవరదుం డగ్గలిక దప్పి యొక యగ్గడికత్తెతో నేమనుచున్నాఁడు.

పదం - ముఖారి - తెగదమానం.

(శ్రీకృష్ణ): ఏలాగున నున్నది బాలా ఓ - యింతి! తెలుపు మీ వేళ
(సఖి): అయ్యా! ఏల? మాటాడేవు చాల చిత్త - మెడసి యున్నది గోపాల! 1

(శ్రీకృష్ణ): నామీద నేర మింత జూపవే! ఓ - నాయముగ సాక్షి రూపవే అయ్యా!
ఏమైనా తప్పించ నోపవే ఓ - యింతా! యొకరిపై మోపవే. 2

(సఖి): నీ వుండఁగా కొదవేమి ఓ - నీకు నాకెంత పోరామి అయ్యా!
భావజజనక! ఓ సామి! నీవు - బయలుపందిలి బెట్టకుమి. 3

(శ్రీకృష్ణ): నీళ్లు గొట్టితే వేరాయెనా ఓ - నిన్నుండి నెనరుబాయెనా
కాళ్లవేళ్ల బెనఁగ సేయనా ఓ కలవి లేనివి యొగపోయినా. 4

1. "తలుపు" అని యుండ నోపు.

వ. ఈ రీతి చేర నియ్యని యరాలచికుర నిరాకరించి యామరాళగమన గుఱించి పంచ సాయకగురుం డే మనుచున్నాఁడు.

దరువు - సౌరాష్ట్ర - ఏకతాళి.

(శ్రీకృష్ణ) : ఏమేమే ! వాకిలి దెఱవవే యింటిలోపలికి వచ్చేనే

(సత్య) : ఈ మొగమెఱుఁగని చీఁకటిలోపల నిం దెందు వచ్చే వోయి !

పదం.

(శ్రీకృష్ణ) : ఆదిరూపుఁడనే యతివరో ! నేను వాదు లేటికి నన్నాదరించవే

(సత్య) : ఆదిరూపుఁడవు గనుక యాయింతి దృష్టివలల - మోదమున తగిలితి వౌర ! 1

(శ్రీకృష్ణ) : తామేలువాఁ డని దయసేతు [1]నిప్పుడు - కోమలి ! నేఁ డింత కోప మేలే ?

(సత్య) : తామేలువాఁడవు గనుక తరుణిపాదంబులు వేమారు గొలిచితివో మన్న ! 2

(శ్రీకృష్ణ) : నరసింహుఁ డందురు నాతిరో ! నన్నేలు
విరస మేలే ? నిన్ను వేడెదను సత్యా! విరసమేలే ? నిన్ను వేడెదను

(సత్య) : నరసింహుఁడవు గనుక నడమంతరము చెలిమి
మెరయించితివా తరుణికిని. 3

(శ్రీకృష్ణ) : అభిరామమూర్తివి యందు రాదరమ్మున నీ
విభుఁడైన మన్నాఁడనే నెలఁది ! నేను

(సత్య) : అభిరామమూర్తివి గనుక అతివలు గోరుదురా ! ఒక్క
ఇభరాజగమనకు హితవైతివి. 4

(శ్రీకృష్ణ) : మన్నారుదాసుని మానసపూజలను - చెన్నొందువాఁడనే చెలియ !

(సత్య) : మన్నారుదాసుని మానసాంబుజమున - వెన్నుఁడ ! ఉందాము వేడుకను. 5

వ. అప్పు డప్పరమపురుషుండు లబ్ధావకాశుండై బద్ధాదరంబున [2]వడిగ గడియ దీయించి చేరిక జేరి యా నారీమణిని నే మని వేడుకొంచున్నాఁడు.

యదుకులకాంబోది - ఏకతాళి

ఏమే ఓ మెలనాగ ! - నామీఁద దయనుంచి నన్నేలవే.

---

1. విప్పుడు 2. వడిగె.

పదం.

బాలరో ! మాటలాడ - వేల ? కోపముసేయ
వేళా ? నన్నాడించి - మేలు జేకోవే !
వాలుగంటి ! నీ బంటనై - పాలుపడి యుండఁగ
లాలించి బిగికౌఁగిలి - బాలించ రాదా ! 1

తావి మించిన కావిమోవిపానక మిచ్చి - నీవి నన్నంటనీవు నీ విపు డేమే !
నావిన్నప మాదరించి నన్ను గారవించి నీ - సేవకునిచేత సేవ సేయించుకోవే ! 2

ప్రేమమీరఁగ సత్య - భామ ! ఊరక యిక
తామసము సేయక - నామనవి చేకోవే ! నీకు
నామీఁ దాన యాఱకున్న - మోము మోమున జేర్చి
కామునికేళి నేలి - కరఁగించ రాదా ! 3

వ. అని శౌరి కూరిమి గొసరి యా నారీమణితో మఱియు నేమనుచున్నాఁడు.

దరువు - యదుకులకాంబోది - రూపకం.

ఎన్నడు నిన్నెడబాయనే - యేయింతి నీసరి సేయనే
వన్నెలాఁడి నీమాట తోయనే - యెన్నరాని మోహా మాయనే

పదం.

వలపు నీవింత దాఁతురా ! వలపించి నన్నింత యేఁతురా !
వలరాజుబారి దోతురా ! - వనిత ! చలము సేతురా !
నీపాదములకు మొక్కితినే ! - నే నీవలల జిక్కితినే !
నీరూపము జూచి సొక్కితినే ! - యేపొద్దు నే నీకు దక్కితినే !
సంపంగిమన్న ! రారా - యని సారెకు నను గూడి తేర !
సొంపు నన్నేఁచేది మేరా - సుదతి ! నీకిది తీరా !

వ. ఆసమయంబున విజయసారథి తన వినయంబు ప్రణయంబువలె నుండిన నెయ్యంబున
నయ్యంబుజాక్షికి కైసేసె నట యెటువలెను.

మధ్యమాది - ఝంప.

కురు లమర దిద్దు మది - కొౌద వెల్ల దిద్దురా
అరవిరులు జుట్టు రతి - నలయించ జుట్టురా
మేన కాకలు దీర్చు - మెరమెరలు దీర్చురా
చానవై [1]గై సేయు - సల్లాము [2]సేయురా

వ. ఇవ్విధంబున కనకవనీవినేత కైతవోపచారంబులు సేయఁ గనుంగొని యమ్మానినీమణి యేమని దూరుచున్నది.

ద్వి. నలినాక్షిని కాన నన్నంట రాకు - కలికిమాటల నీవు గరఁగించ నేర్తు
మీమాయ లీజాల మీనేర్పు లోరి ! ఛామలమీఁదనా చాలించఁ గదర
అతివల వలపించి నట్లుండ వలదె ! - చతురత నన్నిట సంపంగిమన్న !
నీకెటు హృదయ మేనెలఁత గావలెను - నాకాంత నీకు నే సమరింతు నయ్యా !
విచ్చేయవయ్యా ! మీపిడిదింటి చాయ - వచ్చి పొద్దాయె నో వసుదేవతనయ !

వ. అనిన విని యాకనకాంగినిం గనుంగొని యతిదైన్యంబున పాంచజన్యధరుం డేమను చున్నాఁడు.

ద్వి. నాతిరో ! యిన్నెల నన్నేల వేలె ? - ఈతీరు కోపంబు నే నోర్వఁజాల
ననవింటిబోయకు నన్నొప్పగించి - [3]నెనరు దప్పించుట నెలఁత ! నాయంబె
పడుచుల మాటలే పథ్యమై తోఁచెఁ - బడఁతి ! నామాట దబ్బరసేసి తిపుడు
ముదిత ! నీకే యింత మోడ్డై తె[4]యల్ల - మదనుండు చుట్టమా మనవి ! జేకోవె

వ. అని(న) నాచంద్రముఖి యభిముఖియై తనలోనె గొణఁగుచు [5]పతిగుణంబు లుపహసించి యేమనుచున్నది.

దరువు - రేవగుప్తి - ఆది.

రసికుఁడ వౌదువు లేర రాజమన్నారు !
పసులగాపరికి దెలుసునా పడఁతుల మేర

1. గై సేసు. 2. సేసురా. 3. నెనరు దప్పించుట నాయంబె నెలఁత. 4. యెల్ల. 5. నతి.

వ. అప్పు డాశౌరి కొంతదారికి వచ్చె నని యామిటారికి మ్రొక్కిన క్రమ మెటువలెను.

దరువు - కేదారగౌళ - జంపతాళం.

మొక్కేను మొక్కేనే నీపాదములకు - మొక్కేను మొక్కేను
జక్కవగుబ్బెత ! సత్యభామ నీకు - మొక్కేను (మొక్కేనే)

వ. ఆ సమయంబున ధాత్ర్యంశావతీర్ణయగు నాసాత్రాజితీసతి యంతరంగంబున నెంతయు సంతసిల్లి పంతంబు చెల్లె నని కంతుజనకుని గౌఁగిట నుంచి గారవించి యే మనుచున్నది.

దరువు - ఎదుకులకాంబోది జ ఆది.

పంతము జెల్లె గదర ! నీవు నా - బంటవైతివి గదరా !
కంతుజనక ! నిన్ను - కౌఁగిట గారవించెదర !

వ. ఇవ్విధంబున సుత్రామసహోదరుండు సాత్రాజితీదేవిని జోడుగూడి నటించె నట యెటువలెను.

దరువు - కల్యాణి - ఏకతాళి.

సత్యభామను గూడి సంపంగిమన్నారు - అత్యాదరంబున నాడె వేడుకను.

వ. ఇటువలె నటించిన సత్యారాజ [1]గోపాలకుల నత్యంతశృంగారంబు నత్యంతమోదంబున జూచి యత్తరి యొక బిత్తరి యే మనుచున్నది.

సౌరాష్ట్ర - అటతాళం - పల్లవి.

అలుక దీరె నటే ! మీయిద్దఱి - యలుక దీరె నటే !
కులుకు గుబ్బల గురుతు లున్నవి.

పదం.

మొక్కఁ బంపు మోహాన మొక్కి వేడుకొంటివో !
సొక్కి యాతఁడె నీకు సొమ్ము లిచ్చెనో !
యెక్కువ నెదురెదురై యే మాడుకొంటిరో !
చక్కని మన్ననారు చలముమాని మేలైన చనవు లొసంగెనో ! 1

1. గోపాలకులరత్యంత.

పడకింటికి రమ్మని పదములు బట్టుకొంటివో !
పడుచ రమ్మని మోవిపై పలుగెంపు లుంచెనో !
కడువేడుక యతఁడు మెచ్చ గళరవము లొసఁగితో !
పడతి ! నిన్ను మన్ననారు పయ్యెద బట్టి హారువుగా పక్క నుంచెనో ! 2

విరులశయ్యపై నుండి విడె మొ(సం)గితివో !
సరులు కొప్పున జుట్టి సంప(ంగి) మన్నఁడు
కరుణించి మరుకేళి కవగూడి నిన్నేలెనో !
......................మగువపై కొంటివో !
మీరిద్దఱు సరిపెనఁగితిరో ! 3

వ. ఇవ్విధంబున (సు)ధర్మామధ్య (సింహాసనంబున) నధ్యా(సీనుం)డై యరుణాబ్జనాయికా .... లు తనపదములు గొలువ నిండుగొలువుండి చెన్నారు చెలువ మన్నారుపైఁ దెఱగంటిదొరలు విరులవానలు గురియించి రట యెటువలెను.

దరువు - పాడి - ఏకతాళి.

పొంగుచు గురిసేరు పువ్వుల వానలు
చెంగమ్మ విభునిపై జేజేల దొరలు.

వ. ఆసమయంబున నంగజగురునిచెంగట మెఱుంగుఁబోణు లిద్దఱు మంగళప్రదంబుగా నటించి రట యెటువలెను.

దరువు.

మన్నారుదేవునికి మంగళం.

వ. ఇవ్విధంబున జగన్నాటకసూత్రధారులైన యరుణాబ్జనాయికా రాజగోపాలకులు తమ పదంబుల కంకితంబుగా శృంగారరసశృంగాటకంబగు కృష్ణవిలాసనాటకము హావణించి హెచ్చిన యచ్చుతవిజయరాఘవ సార్వభౌమునకు ఆయురారోగ్యంబు లఖిలసామ్రాజ్యాధిపత్యంబు సారసారస్వతసిద్ధియు సత్సంతానాభివృద్ధియు జగత్ప్రసిద్ధియు బాలించి రక్షింతురు గాత !

శ్రీ కృష్ణవిలాసనాటకము సంపూర్ణము

శ్రీరామచంద్రాయ నమః

कुसुख नव्हे यास्तव सुसुख ॥   करणार हे विद्या निःकळंक ॥
अव्यय म्हणिजे अविनाशक ॥   वेचेना सुख कदापिहिं ॥ १० ॥

कल्पांत समय आला जर्‍हि ॥   यथास्थित आसणार तर्‍हि ॥
म्हणसी जग कां नेणें ईची थोरी ॥   तरि श्रद्धा अंतरिं नसे तया ॥ १० ॥ अ ॥ ३ ॥

काहिं समजोनि ज्ञानासी ॥   या धर्मोची परंतपा ज्यांसि ॥
श्रद्धाचि नाहिं पुरुषांसि ॥   उपेक्षा मानसिं जे करिती ॥ ११ ॥

ते पावोनि मजलागी ॥   भरति जन्ममृत्याचिये मार्गी ॥
तुं म्हणशील कीं अंतरंगीं ॥   येकदेशीं जगीं पाहावासि कोठें ॥ १२ ॥

तरि मीं नव्हें गा येकदेशी ॥   व्यापुनि आसें या जगासि ॥
तेचि स्थिती तूंचि परियोसिं ॥   सावध मानसिं होउनियां ॥ १३ ॥ ४ ॥

ज्या हें सकळहीं जग ॥   त्या अव्यक्त रूपें सांग ॥
व्यापिलें असे मदाधारें चांग ॥   भूत संघ वसतसे ॥ १४ ॥

परि मीं नसें या भूतीं ॥   जेवि शुक्तिका मिथ्या रजतिं ॥
शुक्तिकाधार रजताप्रति ॥   घडों ये नीति हे होय ॥ १५ ॥

परि शुक्तिकेसि रजताधार ॥   ऐसा कदापि न घडे विचार ॥
साचारें भासे असाचार ॥   आसाचारिं साचार न भासे तें ॥ १६ ॥

येवं मीं भूताधारें नाहिं ॥   भूतेंचि मदाधारें सर्वेहिं ॥
सत्य दृष्टीनें पाहतां तोंहिं ॥   माझ्या ठाईं न बसती ॥ १७ ॥ ५ ॥

सत्यत्विं मिथ्या असे काये ॥   तेवि मत्त्यानिं हा भूताम्वये ॥
पाहे मम योग ऐश्वर्य ॥   तेणें अभिप्राये कळेल तुज ॥ १८ ॥

येवं असत्यामाजि सत्य नाहिं ॥   असत्य सत्यांत तैसेंचि तेहिं ॥
तेव्हां ब्रम्ह येकचि कालत्रईं ॥   असे निश्चईं सदोदित ॥ १९ ॥

सामान्य दृष्टिनें येकयेकात ॥   दिसोनि येति मिथ्या भूत ॥
परि शोधितां बरा सिध्दांत ॥   माया असत्य जाणीव नाहिं ॥ २० ॥

वंध्या पुत्र उदिमासि गेला ॥ अैसे म्हणतांची मिथ्यत्व त्याला ॥
तैसा हा भाव सर्वेहि जाला ॥ भेद निपजला मायेचेनि ॥ २१ ॥

अष्टधाप्रकृति माया स्वरूप ॥ प्रमाण काळाचें भरतां माप ॥
नाश पावे तें आपेंआप ॥ नुरेचि अल्प निजरूपिं ॥ २२ ॥

आतां असो हे युक्ति कुसरी ॥ दृष्टि देतां जन व्यवहारिं ॥
भूतें असतीं मज अंतरिं ॥ शुक्तिकेवरि रजत तेवी ॥ २२ ॥ अ

ठाव नाहिं यासि मज पर्ता ॥ म्हणोनि भूतें मीं होये धर्ता ॥
वस्तुतापाहातां अधर्ता ॥ भूतवार्ता मिथ्या म्हणुनि ॥ २३ ॥

कर्ताहि नव्हें तेणेचिपरिं ॥ निपजलिं हें मज माझारिं ॥
म्हणोनि कर्तृत्व माझिये सिरिं ॥ बाह्य व्यवहारिं आरोपलें ॥ २४ ॥

त्या प्रकारें कार्य करणें ॥ उभयांचेहिं रूप भिन्न ॥
म्हणोनि भूतस्थ नव्हें आपण ॥ वेगळें निर्गुण भूतांहुनि ॥ २५ ॥

माझिया भावनेनें सुजाणा ॥ हेत नसोनि भूतभावना ॥
भाविली अैसी हे विवंचना ॥ तुझिया मनाप्रति कळे ॥ २६ ॥

भूतांचिये निर्माण दशे ॥ तेचि इच्छा माझी म्हणिजेतसे ॥
मज देह इच्छा काहिंच नसे ॥ आतां मज माजि बसे भूत संघ केवी ॥ २७ ॥ ६ ॥

जैसा आकाशिं स्थित नित्य ॥ महावायु सर्वत्र संचरत ॥
बोहरि जावों न शके किंचित ॥ होत जात नभामाजी ॥ २८ ॥

तैसीं मज माजि सर्व भूतें ॥ वसती तुं समज चित्तें ॥
वाढती मोडती पुनःपुन्हातें ॥ तेंचि निरुतें परियेसीं ॥ २९ ॥ ७ ॥

सर्व भूतें हें कौंतेया ॥ माझिया प्रकृतीच्या ॥
येती कल्पक्षय जालियां ॥ मोडोनियां तिथे समई ॥ ३० ॥

पुन्हाते कल्पाचिये आरंभीं ॥ सकलभूतें करीं उभीं ॥
धारा प्रगटे दृढ नभीं ॥ भूत कदंबिं दृष्टांत तेवी ॥ ३१ ॥ ८ ॥

प्रकृतीतें अधिष्ठुनि ॥ भूतें सृजिं मीं अहम्यहनिं ॥
अवश भूतग्राम गुणखाणि ॥ परि तो तीलागुनि वृश असे ॥ ३२ ॥

तीचेनी भूतें विस्तारती ॥ पूर्व कर्मा अैसींच वर्तती ॥
कर्मोपरीं पावती देहाकृती ॥ नावडे चित्तिं आन त्यांसि ॥ ३३ ॥

तूं भाविशील येणेंपरीं ॥ मूल कर्तव्यता तुझे शिरीं ॥
तेव्हां तुजकडे लागे कर्मदोरी ॥ तरि निवर्यापारी मीं अैक ॥ ३४ ॥ ९ ॥

तें सृष्टयादि कर्मे मजप्रती ॥ धनंजया बांधोंन सकती ॥
कांतरी उदासीन अैसी स्थिती ॥ माझी निश्चिती सर्वकाळ ॥ ३५ ॥

नाहिं तिया कर्मिं आसक्त ॥ म्हणोनि असें सर्वदा मुक्त ॥
प्रकृतीसिहिं कर्तव्यता अयुक्त ॥ नव्हे शक्त करावया ते ॥ ३६ ॥ १० ॥

मज अध्येन ते प्रकृती ॥ म्हणिजे माझे रूपिं उत्पति ॥
पावतसे सृष्टयारंभी सुमती ॥ नाहि शक्ति स्वता तीसी ॥ ३७ ॥

चुंबकासि देखोनिलोहचले ॥ तेवि माझेनि प्रकृती वळे ॥
येवं कर्तृत्वाचे भाव आगळे ॥ न लागती सरळे तिजकडे ॥ ३८ ॥

मी निराकार ते तरि जड ॥ विचार अैसा आहे उघड ॥
तथापि माझी सत्ता जाड ॥ दिसोनि चाड येत असे ॥ ३९ ॥

मीं नसतोंतरि प्रकृतीसी ॥ ठावचि नसता गुणरासी ॥
चेष्टे मम रूपिं अविनाशिं ॥ सत्ता निश्चयेसीं तेचि माझी ॥ ४० ॥

अैसा मी जो अत्यंत गूढ ॥ न करुनि कर्तव्याचें कोड ॥
मिथ्या लाउनि घेतसें अपाड ॥ त्या मज जन मूढ न जाणती ॥ ४१ ॥ ११ ॥

मा तें मूढ जाणत नाहींत ॥ मानुष तनु आश्रित ॥
मज देखोनि तुछ मानित ॥ हांही निश्चित मनुष्य म्हणुनि ॥ ४२ ॥

न समजती परंभाव सार ॥ जें मीं भूतांचा महेश्वर ॥
अैसा त्यांसि यावया अविचार ॥ कारण सादर तुं अैक ॥ ४३ ॥ १२ ॥

वृथा अप्रमेय आशा चित्तीं ॥ धरूनि तदर्थ कर्में करिती ॥
वृथा ज्ञानहिं तेणेंचि रिती ॥ म्हणिजेतिविचेतस ॥ ४४ ॥

नेणती स्वहिताचा लेश ॥ विषयाचि तरीं अपार आश ॥
यास्तव म्हणावें विचेतस ॥ आसुरी राक्षस प्रकृती ज्यांची ॥ ४५ ॥

त्या प्रकृतीनें मोहिले चित्तीं ॥ कृत्याकृत्य शरीर नेणती ॥
असो तयांचि गोष्टि परती ॥ दैवी प्रकृती साधु अैक ॥ ४६ ॥ ॥ १३ ॥

महासुमन प्रज्ञावंत ॥ मज पार्था दैवी प्रकृती आश्रित ॥
भजती अनन्यमनें येक चित्त ॥ भेद गळित करूनियां ॥ ४७ ॥

मीं भूतांची आदि अव्यय ॥ नाशरहित येकमय ॥
अैसा जाणती अभिप्राये ॥ भजन सोय त्यांची अैसी ॥ ४८ ॥ १४ ॥

माझी कीर्ति पवित्र पावन ॥ तीचें अखंड करी कीर्तन ॥
श्रवण आणि तथा मनन ॥ दृढ साधन निज ध्यासें ॥ ४९ ॥

यास्तव म्हणिजेति दृढव्रती ॥ देखोनि माझिया विभूती ॥
भक्तिनें वंदन करिती ॥ उपासिती नित्य युक्त ॥ ५० ॥

अैसी तयांची भाजन स्थिती ॥ येकपणीं मींतूंपण गाळिती ॥
आणिकहिं कितेक सेविती ॥ त्यांची मती अवधारीं ॥ ५१ ॥ १५ ॥

ज्ञान यज्ञें करुनि अन्य कोणिंह ॥ यजिती उपासिती मजलागुनि ॥
निजवृत्ती हो मिती निरंजनिं ॥ टाकिती पुसोनि मींपण ॥ ५२ ॥

कोणिंह वेगळेपणासि पाणि ॥ घालुनि येकत्वें भजती जनिं ॥
ज्ञानप्राप्तिहीं सम्यक होऊनि ॥ भजन मानिं गोड मानिती ॥ ५३ ॥

कोणिंह पृथकत्वें भजती ॥ नानादेवांलागि उपासिती ॥
मीं बहु धावितों मुख्य श्रीपती ॥ मजवीणनिरुती नाहिं काहिं ॥ ५४ ॥ १६ ॥

ज्योतिष्टोमादिक्रतु मीं आपण ॥ आणि पंचमहादिक यज्ञ ॥
स्वधाम्हणिजे श्राद्धादिक जाण ॥ औषधें संपूर्ण यथाद्रीक मीं ॥ ५५ ॥

वेदोक्त मंत्र तथा घृत ॥ अग्नि आणि हविलें हुत ॥
इतुकेहिं मींचि निश्चित ॥ मजवीण किंचित नाहिं काहिं ॥ ५६ ॥

ज्यांसि जेजे धर्म विभागा आले ॥ त्या धर्में भजोत ते चांगले ॥
फळें तैसींच लाभती भलें ॥ उपाय योजिले पित्यानें ज्यां ॥ ५७ ॥ १७ ॥

या सर्वजगाचा मीं पिता ॥ ईश्वर रूपें होये तत्वता ॥
प्रकृती रूपें मींची माता ॥ येवं उभयता रूप मीं सत्य ॥ ५८ ॥

ईश्वराधिष्टान शुद्धब्रह्म ॥ त्या अर्थें पितामह परम ॥
वेद्य म्हणिजे जाणनें निभ्रम ॥ माझेनि सुगम प्रगटे लोकिं ॥ ५९ ॥

अपवित्रातें पवित्राकरिं ॥ म्हणोनि मीं पवित्र चराचरिं ॥
औटमात्रा युक्त कुसरी ॥ ओंकार भारिं तोहीं मींची ॥ ६० ॥

ऋक्साम आणि यजुर्वेद ॥ ते वेद समूह मीं गोविंद ॥
मजवीण गति विशद ॥ नाहिं अगाध जनासिया ॥ ६१ ॥ १८ ॥

गति म्हणिजे चालविता मीं ॥ भर्ता म्हणिजे भरिता मिं ॥
प्रभु म्हणिजे नियामक मीं ॥ जन संगमीं श्रेष्टपणें ॥ ६२ ॥

जेंजें जग कल्पी निज वक्षीं ॥ तेंतें जाणे म्हणोनि मीं साक्षी ॥
निवास त्यांचा मज अलक्षीं ॥ निवास पक्षी यास्तव होयें ॥ ६३ ॥

शरण म्हणिजे रक्षिता मीं ॥ सुहृद म्हणिजे सोयरा मीं ॥
प्रभव म्हणिजे उद्भवितामीं ॥ नाशितामीं प्रळये बोलिजे ॥ ६४ ॥

स्थान म्हणिजे पालन भाव ॥ निधान म्हणिजे ठेवा पूर्व ॥
बीज म्हणिजे मज पासाव ॥ होउनि सर्व नाशतसे ॥ ६५ ॥

अव्यय म्हणिजे जग सर्वत्र ॥ होउनि न वेचेंचि तिलमात्र ॥
निर्गुण रूपें असें स्वतंत्र ॥ सगुण विचित्र पसारा हा ॥ ६६ ॥

आणिकहिं जगाचिये हितिं ॥ आहें मीं कवणिया रिती ॥
निरूपिजेल श्रेष्ठत्व मति ॥ सावध चित्तिं परियेसिं ॥ ६७ ॥ १९ ॥

मीं तपें होउनि सूर्य मंडल ॥ भूमीचे रस वोढीं सकळ ॥
पर्जन्य रूपें सोडीं निखळ ॥ धरिं मोकळिं खेळ अैसा माझा ॥ ६८ ॥

अविनाशी मीं अमृत ॥ मींची देह स्वरूपासि मृत्य ॥
सद्सत कृत्य अमित्य ॥ अर्जुना सत्य तें मीं सर्व ॥ ६९ ॥

अैसा मी सर्वज्ञ सर्वेश्वर ॥ जेजे मज भजती जैसे नर ॥
त्यां त्यांसी होये तदनुसार ॥ स्वर्ग सौख्य सुंदर इछिल्यां देत ॥ ७० ॥ २० ॥

ऋक्साम यजुर्वेद दोन्हि ॥ नातरि त्रिविद्या भेद जनिं ॥
कर्म उपासना ज्ञान निशानी ॥ शब्द ज्ञानी जे जाणती ॥ ७१ ॥

अथवा प्रायश्चित्त नेषेध ॥ समजती हे विद्या त्रिविध ॥
सोमपानें करूनि शुद्ध ॥ पातकें दग्ध जेहिं केलीं ॥ ७२ ॥

यज्ञ करूनि विविध येथें ॥ जेहिं इछिजे स्वर्ग गतीतें ॥
तेहिं त्या पुण्यें पाविजे तेथें ॥ परम आर्त करूनियां ॥ ७३ ॥

मग स्थिर होउनि त्या स्थळिं ॥ दिव्य देव भोगाची नव्हाळी ॥
अनुभविती नित्य काळिं ॥ वक्षकमाळिं आनंद दाटे ॥ ७४ ॥

दिव्य गंधें दिव्य सुमनें ॥ दिव्य वसनें दिव्याभरणें ॥
दिव्य यानें गंधर्व गायनें ॥ अैकत श्रवणें दिन क्रमिती ॥ ७५ ॥

दिव्य अप्सरासिं इछा भोग ॥ देवाचेनिहि पूजा अनेग ॥
प्रतिदिनिं अधिका अधिक रंग ॥ वाटे अमोघ अमर्याद ॥ ७६ ॥

विद्युल्लेत अैसीं शरीरें त्यांचीं ॥ तेजिष्टेंच विघती सुधेची ॥
संख्या वोहटतां प्रमाणाची ॥ मागुतीनिर्चीं उतरती ॥ ७७ ॥ २१ ॥

ते जन ते स्वर्गभोग विशाळ ॥ भोगिती पुण्य प्रमाण काळ ॥
क्षीण पुण्य जालियां तात्काळ ॥ राहावया फळ नव्हेति शक्त ॥ ७८ ॥

मागुती मृत्यु लोकासि येती ॥ त्रयी धर्मिक जे कां निरूति ॥
ते अैसी गतागती पावती ॥ मद्भक्ताची स्थिती अैसी नव्हे ॥ ७९ ॥ २२ ॥

अन्य टाकुनि सकळ गोवी ॥ मातेंचि जे जन चिंतिती जिविं ॥
उपासिती भक्तिनें स्वभाविं ॥ मीं सावधावि करिं त्यांची ॥ ८० ॥

जे नित्य युक्त त्यांचा योग ॥ क्षेम वाहातसें मीं श्रीरंग ॥
योगाप्रती येउं नेंदींच भंग ॥ प्रीति अमोघ त्यांचे ठाईं ॥ ८१ ॥

विशेष बोलों काय वैखरी ॥ नीच कृत्येंहिं परोपरिं करिं ॥
स्वहस्त छाया त्यांचे शिरिं ॥ निरंतरिं धरीतसें ॥ ८२ ॥

त्यांसि होतांचि उपद्रव काहिं ॥ पीतांबर न सावरुनि तोहिं ॥
पावें अत्यंत लवलाहिं ॥ कीं त्यांचे हृदईं हुनि निघे ॥ ८३ ॥

अैसे ते प्रियकर मज ॥ येथें संदेह गमेल तुज ॥
जेंमागें बोलिलासि सहज ॥ यज्ञ क्रतु निज आंगें मींची ॥ ८४ ॥

तरि यज्ञादिकिं जे भजती ॥ तें कां तुज न आवडती ॥
कर्मी अैसें अन्यस्थाना जाती ॥ भजन निश्चिती घडोनि तुझें ॥ ८५ ॥

हें तुजप्रति काय उचित ॥ दोघे सारिखेचि पाहावे नेमस्त ॥
येकासि म्हणविसी मद्भक्त ॥ येक ते युक्त नव्हे म्हणसी ॥ ८६ ॥

अैसि संदेहता वाटलियां ॥ प्रत्योत्तर अैक धनंजया ॥
तेव्हां समजसील हृदया ॥ माजि सखया यथायोग्य ॥ ८७ ॥ २३ ॥

जे अन्य देवांचे भक्त ॥ यजिति त्यांसि श्रद्धायुक्त ॥
ते कौंतेया मजचि पावत ॥ पूजा सत्य निश्चयेंसीं ॥ ८८ ॥

परि अविधिनें मज पूजिलें ॥ अैसें तुज समजो चांगलें ॥
आंगासि अन्न जरि लेपिलें ॥ तेणें भुकेलें तोषेल काये ॥ ८९ ॥

तेंचि अन्न घालितां त्याचे मुखिं ॥ समाधानें होय बहुत सुखी ॥
तेवि माझी नेणोनि वोळखी ॥ भावना निकी अन्य धरिती ॥ ९० ॥

वोळखोनि जरि भजतील ॥ तरि ईकडे तिकडे कां जातील ॥
मुख्यभोक्ता तो मीं केवळ ॥ अैसें निवळन जाणती ते ॥ ९१ ॥ २४ ॥

मींची सकळ यज्ञाचा ।। भोक्ता आणि प्रभु साचा ।।
येणेरिती मनोदय त्यांचा ।। न जाणेचि काचा मजप्रति ।। ९२ ।।

तत्वता नेणती माझी स्थिती ।। नाना भोगा उपरिच्यवती ।।
पुन्हा तेचि प्रीति धरिती ।। मग पावती तैसेंचि फळ ।। ९३ ।। २५ ।।

देवव्रतिते देवां पासी जाति ।। पितृव्रति पितरांसि पावति ।।
भूतव्रति भूतां समीप होती ।। मद्भक्त येती मज माजिते ।। ९४ ।।

तुज पावावया तुझें भजन ।। असेल बहुतेक कठिण ।।
ऐसें भावेल जरि तुझें मन ।। तरि सुगम पावन त्याहुनि नाहिं ।। ९५ ।। २६ ।।

पत्र पुष्प आणि फल तोये ।। जो मज भक्तिनें अर्पिता होये ।।
तें मीं भक्तिची जाणोनि सोये ।। हर्ष हृदय अंगिकारिं ।। ९६ ।।

फल उदक सेवनासि योग्य ।। पुत्र पुष्प पाहातां अयोग्य ।।
परि मीं च्याऱ्हि सेवीं महद्भाग्य ।। मानुनि अमोघ प्रीति भरें ।। ९७ ।।

भक्त भावार्थाचा मीं पाहुणा ।। पत्र पुष्पाहुनि साना ।।
मेरु मानितसें गा सुजागा ।। सर्वही मदर्पणा तुंहिं करिं ।। ९८ ।। २७ ।।

जें करिसी जें भक्षिसी ।। जें हो मिसीजें देसी ।।
जें कौंन्तेया तपकरिसी ।। स्वस्ती आंगेंसिं सोसुनियां ।। ९९ ।।

तें सर्वहिं करीं मदर्पण ।। भोक्ता भाविं मजलागि आपण ।।
तेणें शुभाशुभापासुन ।। जासील सुटोन निश्चितार्थे ।। १०० ।। २८ ।।

शुभ कर्माचें शुभ फळ ।। अशुभ कर्माचें अशुभफळ ।।
दोन्हि मज अर्पितां केवळ ।। सुटसील कर्म बंधातुनि ।। १ ।।

तोचि सन्यास योग युक्तात्मा ।। त्याचा भाव ऐक वीरोत्तमा ।।
योग म्हणिजे आचरणें कर्मा ।। फळ धर्मा उपेक्षणें ।। २ ।।

त्यासि म्हणिजें कर्म सन्यास ।। कर्म आचरुनिहिं निराश ।।
तुंहिं तैसाचि होईं उदास ।। विमुक्त मानस मज पावसी ।। ३ ।।

तूं कल्पिसील ऐसें मनिं ॥ तुज असे भेदा भेद करणी ॥
उत्तमाधम मानितोसि जनिं ॥ तरि अंतःकर्णिं नाहिं मीं तैसा ॥ ४ ॥ २९ ॥

मीं आसें सर्व भूतांसि ॥ मज नाहिं प्रिय आणि द्वेषी ॥
भजती तैसाचि बोलें त्यांसि ॥ संशयासि नसेचि काहिं ॥ ५ ॥

अनन्यभक्तीनें जे भजती ॥ मींचि ते ते मींचि निरुती ॥
दोघां माजि नाहिं भेद गती ॥ त्यांची त्यांसि निश्चिती भावना फळे ॥ ६ ॥

नीचाहुनिं नीच बहुत ॥ होईना कां या जगतीं आंत ॥
अनन्यभावें मज भजत ॥ त्यासि मीं युक्त मानीतसें ॥ ७ ॥ ३० ॥

हो कां नीच याती दुराचारी ॥ स्वभावें आचारहीन प्रकारिं ॥
माझें अनन्य भजन करी ॥ साधूचे सरी मानावा तो ॥ ८ ॥

कांजें त्यांचा दृढ निश्चय ॥ निश्चयें धरी माझी सोये ॥
तो धर्मात्मा व्हावयासि काये ॥ वेगळा अभिप्राये विळंब असे ॥ ९ ॥ ३१ ॥

तो धर्मात्मा होये झडकरी ॥ शाश्वत शांति पावे अंतरिं ॥
कौंतेया जाण बरव्यापरिं ॥ न नासे निर्धारिं माझा भक्त ॥ १० ॥

हे प्रतिज्ञा रूप मम वैखरी ॥ आण वाहतसें तुजवरी ॥
त्याची तराया याची नव्हे थोरी ॥ अवधारिं आणिकहिं ॥ ११ ॥ ३२ ॥

जो जातीनें अत्यंत हीन ॥ ज्यावरिल कामानये पवन ॥
पापि योनि म्हणावे ते जन ॥ श्वपचा समान आणि श्वपच ॥ १२ ॥

माझा पार्था ते आश्रय करूनि ॥ म्हणिजे मज लागे भजुनि ॥
स्त्रिया वैश्य शूद्रादि करूनि ॥ निज गती लागुनी पावतील ॥ १३ ॥

येवढी मद्भजनाची जगीं थोरी ॥ भजनें भक्त मज अंतरिं ॥
मिळती मा थोर पुण्य शरीरी ॥ नवल त्यांसि तारिं ते नव्हे ॥ १४ ॥ ३३ ॥

कीं तेथें ब्राम्हण आणि पुनीत ॥ राजर्षि आणि माझे भक्त ॥
तरायाचें चोज नव्हे किंचित ॥ त्यासि भगवंत तारिता मीं ॥ १५ ॥

पाहे हा अनित्य असुख लोक ॥ येथें त्या ऐसेचि पावावया सुख ॥
फल हेंचि जाणतुं सम्यक ॥ भज नेमक तूं मज ॥ १६ ॥

मृत्यु लोकिं जन्मलियाचें ॥ मुख्य हेंचि फळ पाहातां साचें ॥
आर्त धरावें मद्भजनाचें ॥ किंचित त्याचें लक्षण सांगतों ॥ १७ ॥ ३४ ॥

माझ्या निजरूपिं मन ठेवीं ॥ मद्भक्त होईं तुं स्वभाविं ॥
म्हणिजे मन्मन होसील जीविं ॥ नाहिं गोवी येथें काहिं ॥ १८ ॥

मदर्थेचि यजन करिं ॥ मज लागीच नमस्कारिं ॥
ऐसा मत्परायण होसी जरी ॥ येसी तरि मज माजि ॥ १९ ॥

अनन्य भजनाची हे स्थिती ॥ भगवद्भाव सकळ भूतिं ॥
उरों देउं नये भेदमति ॥ म्हणोनि सुमती कृष्ण बोलिला ॥ २० ॥

हा गीतेचा नवमाध्याये ॥ धृतराष्ट्रासि सांगे संजये ॥
अभिमन्य तनयाचा तनये ॥ जन्मेजय महां बाहो ॥ २१ ॥

वैशंपायन निरोपी तयासी ॥ नैमिशवासी जे कां रूषी ॥
सूत कथी त्यां पासीं ॥ माधव श्रोतयांसि पैं जाणवी ॥ २२ ॥

इति श्रीमहाभारते भीष्मपर्वणि श्रीभगवद्गीतासूपनिषत्सु ब्रह्मविद्यायां योगशास्त्रे श्रीकृष्णार्जुनसंवादे

राजविद्या राजगुह्ययोगो नाम नवमोऽध्यायः ॥

॥ श्रीः ॥

अध्याय. १०

श्रीराम कर्ता ॥

नवमाध्यायाचि ये अंतीं ॥ भगवंत बोलिला येणेंरिती ॥
वंदन भजन माझेंचि प्रीती ॥ करावे निश्चिती येक भावें ॥ १ ॥

अैकोनि अर्जुनें विचारिलें मानसिं ॥ जेहा देहें करुनि येकदेसी ॥
कोठें भजावया पाहावे यासि ॥ नाना देशिं फिरतसे ॥ २ ॥

अैसी भावना भरितांचि चित्तीं ॥ समजला तो रुक्मिणी पती ॥
मग सांगावया निज विभूती ॥ उदित प्रीती पैं जाहला ॥ ३ ॥

तेंचिया दशमाध्यायीं निरुपण ॥ विभूति सांगेल नारायण ॥
आरंभीं बोलिला काय वचन ॥ आणा सावधान मनाप्रति ॥ ४ ॥

श्रीभगवानुवाच ॥ १ ॥

मागुती महाबाहो वचन ॥ अैक माझें परम पावन ॥
मागुती म्हणाया हेंचि कारण ॥ प्रथम निरूपण केलें होतें ॥ ५ ॥

तेथें असल्यां संदेह गोवि ॥ पुन्हा अवधारीं येकाग्र जिविं ॥
तुझिया हितार्थ मीं शब्दाची लावि ॥ लावितों पल्लविं पडावया सुख ॥ ६ ॥

श्रवणेंचि तुं प्रीति पावसी ॥ कोण्हि नेणती मम प्रभावासी ।
तें तुं आतां परियसीं ॥ स्वस्त मानसिं होउनियां ॥ ७ ॥ ॥ २ ॥

माझा प्रभाव सुरगण ॥ नेणती महर्षींहि आपण ॥
मीं आदि देव पुरातन ॥ महर्षी जन तयांचाहिं ॥ ८ ॥

मजपासुनि सृष्टि सर्वही ॥ अैसे जे जाणती ह्रदई ॥
पातकें धूती ते निश्चई ॥ तेचि नवाई सांगिजेल ॥ ९ ॥ ३ ॥

जो मीं अज अनादी म्हणोनि ॥ समजलें लोकेश्वर ऐसें मनिं ॥
तो मूढ नव्हे कदापि जनिं ॥ पापापासुनि सकळां सुटे ॥ १० ॥

मीं त्याचिया वक्षीं प्रगटल्यावरी ॥ पातकाची उरेल काय उरि ॥
बुध्यादिकां उद्भविता मीं श्री हरी ॥ तेंचि अवधारिं प्रसंगोक्त ॥ ११ ॥ ४ ॥

निश्चयात्मक तेचि बुध्धी ॥ जींत संशय वार्ता कधीं ॥
जाणणें माया ब्रह्म निरवधी ॥ ज्ञान त्रिशुध्धी त्याचें नाम ॥ १२ ॥

ज्ञानें मोहासि जिंकणें ॥ असंमोह तयासि म्हणणें ॥
क्षमा ते निंदादिक साहणें ॥ सत्य वदणें तेंचि सत्य ॥ १३ ॥

बाह्य इंद्रिया आटोपतों दम ॥ मनो निग्रहा नाम शम ॥
कल्पिलें पाविजे उत्तम ॥ सुख संभ्रम म्हणिजे तया ॥ १४ ॥

न पाविजे तेंचि दुःख ॥ जन्मणेंचि भव चोख ॥
न जन्मणें अभव निष्टंक ॥ भय धुक धुक अनिष्टाचि ॥ १५ ॥

निःशंका आसणें मानसीं ॥ अभये म्हणावें तयासि ॥
आतां अहिंसा ते कैसी ॥ परियेसीं यथाक्रमें ॥ १६ ॥ ५ ॥

परपीडा हृदईं नुगवे ॥ अहिंसा ते लोकिं म्हणवे ॥
आत्मा सर्वत्र सम भावे ॥ समता ठसावे तिसीच नांम ॥ १७ ॥

यया लाभें तोपणें तुष्टि रूप ॥ चांद्रायणादिव्रतें तेंचि तप ॥
देणें फार अथवा अल्प ॥ दान पाप नाशकतें ॥ १८ ॥

जया प्रालब्ध योगें पावणें ॥ यश ऐसें तयासि म्हणणें ॥
जिकडे तिकडे पाय खाणें ॥ ना तरि घेणें निंदुनि फार ॥ १९ ॥

तयालागि म्हणावें अयश ॥ ऐसे भाव हे बहुवस ॥
मजपासावचि उद्भव यांस ॥ लाभती भूतांस स्वस्वभावें ॥ २० ॥

भूतें म्हणसी कोठुनि जरि ॥ तरि तेहीं मद्भावा अंतरीं ॥
आदलिं जाणगा निर्धारिं ॥ तेचि कुसरी सांगीजले ॥ २१ ॥ ६ ॥

महर्षी सप्त पूर्वि थोर ॥ आणि तैसेचि मनु चत्वार ॥
माझ्या भाविं निपजले चतुर ॥ तींहि मने समग्र निर्मिलें प्रजा ॥ २२ ॥

त्याच्या कर्तठ्याचें पाहातां मूल ॥ मजचिकडे लागेंत सकळ ॥
येवं मुख्य कर्ता मींचि केवळ ॥ मन्वादि प्रबळ विभूती माझ्या ॥ २३ ॥ ७ ॥

विभूति आणि हा योग माझा ॥ तत्वता जाणती वीर राजा ॥
ते निःकंप योगें दीर्घ भुजा ॥ योजती या काजा संशय नाहीं ॥ २४ ॥

जाणोनि माझी साकल्प स्थिती ॥ कोण्या युक्तीनें मज भजती ॥
कैस्या प्रकारिचि त्यांची मती ॥ तेचि सुमती सांगिजेल ॥ २५ ॥ ८ ॥

मीं सर्वांचाही प्रभव ॥ प्रभव म्हणिजे कर्ता उद्भव ॥
मज पासुनि झालें सर्व ॥ ऐसें अभिनव पैं जागती ॥ २६ ॥

जाणोनि जे मद्भजन करिती ॥ बुद्धि युक्त भाव समन्विर्ति ॥
चित्त प्राण मद्गत मानिती ॥ तेचि स्थिती प्रांजळ करूं ॥ २७ ॥ ॥ ९ ॥

माझ्या ठाईं चित्त ठेउनि ॥ मजलागीच जेजीतीजनिं ॥
प्राण राखती माझ्या भजनिं ॥ पुरावी धणी म्हणोनियां ॥ २८ ॥

माझिया निजरूपाची स्थिती ॥ येकमेकां परस्परें बोधिती ॥
तोषती आणि रूपिं रमती ॥ बुद्धी त्यांप्रती मींच देता ॥ २९ ॥ १० ॥

तयां सतत युक्तांला ॥ प्रीति पूर्वक भजतां मला ।
बुद्धि योग अर्पिता होयें त्यांला ॥ आत्मा जवळा व्हावा म्हणोनि ॥ ३० ॥

मग ते बुद्धि योगें करूनि ॥ मज लागि पावती निदानिं ॥
मीं तूं पणासी घालिती पाणिं ॥ त्यांची मज मनिं कृपा मोटि ॥ ३१ ॥ ११ ॥

त्याची मीं कृपा जिविं धरूनि ॥ पार्था महा अज्ञान जमनिं ॥
तमाची असे जाली दाटणी ॥ नुमजे अंतःकार्णि तेणें कहिं ॥ ३२ ॥

तें मीं आत्म भावें निरसीं ॥ ज्ञान सूर्य हृदयाकाशिं ॥
प्रकाशे विमळ तेजोरसिं ॥ ऐकोनि पुसे पार्थ मांडिली ॥ ३३ ॥

अर्जुन उवाच ॥ १२ ॥

मग अर्जुन वदे येणें रिति ॥ शबल्यातीत शुद्ध अती ॥
परंब्रह्म परंधाम तुं निश्चिती ॥ तेणेंचि रिती पवित्र परम ॥ ३४ ॥ १३ ॥

पुरुष दिव्य सदा शाश्वत ॥ आदि देव अज प्रभु सत्य ॥
म्हणोनि वारवाणिती वहुत ॥ नामें किंचित त्यांची सांगों ॥ ३५ ॥

अज प्रभु म्हणोनि प्रसिद्ध ॥ येणें प्रकारें रूषी शुद्ध ॥
सर्वहीं देवर्षी नारद ॥ तैसेचि प्रबुद्ध असित देवल ॥ ३६ ॥

आणि व्यासहीं तुतें वारवाणि ॥ स्वमुखें स्वमहिमा वाणी ॥
बोलतोसि देवा चक्रपाणी ॥ जें कारण जनिं मींचि सर्वां ॥ ३७ ॥ १४ ॥

ते सकळहीं सत्य मानिं देवा ॥ जे मजासिं वदसी केशवा ॥
तुझि निज व्यक्ति देव दानवां ॥ भगवंता जिवा नाडळे चित्यांच्या ॥ ३८ ॥ १५ ॥

निज बुद्धीनें निज रूपासी ॥ पुरुषोत्तमा तूंचि जाणसी ॥
भूतांलागि उत्पन्न करिसी ॥ म्हणोनि होसी भूत भावन ॥ ३९ ॥

आणि भूतांचा तुं ईश निरुती ॥ देवाधि देवा जगत्पती ॥
वदावया योग्य होसी सुमती ॥ निज विभूति आपुलिया ॥ ४० ॥ १६ ॥

अशेष विभूति बोलावया ॥ अर्ह होसी यादवराया ॥
तरि आत्म विभूति सांग दिव्या ॥ लोकां यया व्यापिलें जेणें ॥ ४१ ॥

त्या विभूति निरोपिं मजपासीं ॥ जेणें लोकव्यापुनिं अससी ॥
अैकावया आवडी मानसिं ॥ हृषीकेशी फार असे ॥ ४२ ॥ १७ ॥

कसा जाणो मीं योगेश्वरा ॥ तुज सदां चिंतितां दातारा ॥
कोण्या कोण्या भाविं ईश्वरा ॥ चिंतावासि बरा भगवंता म्यां ॥ ४३ ॥

म्हणसी पूर्वी सांगितल्या विभूती ॥ तरि त्या निरोपिल्या संकलिती ॥
तेणें आशा पुरली नाहिं चित्तिं ॥ विस्तारें कथीं मज तुं आतां ॥ ४४ ॥ १८ ॥

विस्तारें करुनि आत्म योग ॥ विभूती जनार्दना चांग ॥
पुन्हा निरोपिं येक वेळां सांग ॥ तेणें अंतरंग हर्षेल माझें ॥ ४५ ॥

श्रवणद्वारें सुधापान ॥ सेवितां अतृप्त माझें मन ॥
तरि तृप्ति देईं तुं आपण ॥ ऐकोनि वचन कृष्ण बोले ॥ ४६ ॥

श्रीभगवानुवाच ॥ १९ ॥

कृष्ण पार्थासि बोले पाहोनियां ॥ मींत्या सांगेन विभूती दिव्या ॥
आपुल्या प्राधा कुरु राया ॥ इतरातिया असंख्यात ॥ ४७ ॥ २० ॥

मीं आत्मा सकळ भूतांचा ॥ गुडकेशा होये साचा ॥
आदि मध्य सेवटीं त्यांचा ॥ मींचि वाता तथ्य हे माझी ॥ ४८ ॥

तरि कोण कोणांत थोर पणें ॥ वसतसें मीं कवण्या मानें ॥
अनुक्रमें तेंचि विंदाणें ॥ तुज वचनें सांगतसें ॥ ४९ ॥ २१ ॥

विष्णु मीं आदित्यामाजि ॥ रवि मीं ज्योतिषामाजि ॥
जो अंशुमान नाम धारी सहजीं ॥ मरुतांमाजि मरिची मीं ॥ ५० ॥

नक्षत्रामाजि मीं शशी ॥ येका तें भजल्यां मज आदरेंसीं ॥
तेणें पुजिलेंसें होय सर्वांसि ॥ असो विभूतीसी मना आणि ॥ ५१ ॥ २२ ॥

वेदांत सामवेद तोमीं ॥ देवांत वासव इंद्र तो मीं ॥
इंद्रियांमाजि मनतें मीं ॥ चेतना मीं भूतांमाजि ॥ ५२ ॥ २३ ॥

रुद्रांमाजि शंकर तो मीं ॥ यक्ष राक्षसिं कुबेर तो मीं ॥
पावकामाजी वसु तो मीं ॥ शिखर धर्यांत मीं मेरु होयें ॥ ५३ ॥ २४ ॥

पुरोहितां मुख्य तो मीं ॥ जे कां पार्था बृहस्पती नामिं ॥
सेनापतींत स्कंद तो मीं ॥ सागर मीं सरोवरीं ॥ ५४ ॥ २५ ॥

महर्षी भृगुतो मीं ॥ वाणींत ओंकार अक्षर मीं ॥
यज्ञामाजि जप यज्ञ तो मीं ॥ पर्वतांत मीं हिमालय ॥ ५५ ॥ २६ ॥

सर्व वृक्षांत अश्वत्थ मीं ॥ देवर्षीमाजि नारद मीं ॥
गंधर्वांत चित्ररथ तो मीं ॥ कपिल मुनि मीं सिद्धांमाजि ॥ ५६ ॥ २७ ॥

उच्चैःश्रवा अश्वांत मीं ॥ क्षीरसागरीं झाला जो व्योमगामी ॥
ऐरावत गजेंद्रांत मीं ॥ नरांत मीं नराधिप ॥ ५७ ॥ २८ ॥

आयुधामाजि वज्र मीं ॥ धेनुमाजि कामधेनु मीं ॥
प्रजोत्पत्ति कार्यि काम मीं ॥ वासुकी मीं सर्पामाजि ॥ ५८ ॥ २९ ॥

नागामाजि अनंत मीं ॥ जळचरांत वरुण मीं ॥
पितरांत अर्यम मीं ॥ यम तो मीं शिक्षी त्यांत ॥ ५९ ॥ ३० ॥

दैत्यांमाजि प्रह्लाद मीं ॥ गति गमनांत काळ मीं ॥
मृगांमाजि केसरी मीं ॥ गरुड मीं पक्षियांत ॥ ६० ॥ ३१ ॥

उडति यांत पवन मीं ॥ शस्त्र धर्त्यांत श्री रघुनाथ मीं ॥
मीना मध्यें मकर मीं ॥ जान्हवी मीं नद्यांआंत ॥ ६१ ॥ ३२ ॥

सर्गांत आदि आणि शेवट ॥ मध्य मींहिं अर्जुना सुभट ॥
विद्यांत अध्यात्म विद्या मीं चोखट ॥ तत्ववादत्यांत वाद तोमीं ॥ ६२ ॥ ३३ ॥

अक्षरांत अकार मीं ॥ सामासिकां तद्वंद्व मीं ॥
काळांत अक्षय काळ मीं ॥ सर्वाधार मीं विश्वतो मुखीं ॥ ६३ ॥ ३४ ॥

सर्व हरी तो तो मीं मृत्य ॥ जन्म मरणाराचा जन्म सत्य ॥
कीर्ति श्री वाणी स्मृति प्रज्ञा म्हणत ॥ धृती क्षमा स — नारीं तया मी ॥ ६४ ॥ ३५ ॥

सामवेदीं बृहत्साम मीं ॥ गायत्री छंदामाजि मीं ॥
मासांत मार्गशीर्ष मीं ॥ ऋतुंत मीं कुसुमाकर ॥ ६५ ॥ ३६ ॥

छळण कापट्यांत मीं द्यूत ॥ तेज मीं तेजस्विया आंत ॥
युद्धीं जय मीं व्यवसाय निश्चित ॥ सत्ववंतांत सत्व तें मीं ॥ ६६ ॥ ३७ ॥

वृष्णि कुळांत वासुदेव मीं ॥ पांडवांत धनंजय मीं ॥
मुनिगणांत व्यास मीं ॥ शुक्रवींत मीं कवी आंत ॥ ६७ ॥ ३८ ॥

दमिती तयांत दंड तो मीं ॥ जिंकणारांत नीति मीं ॥
मौनामाजि गुह्य तें मीं ॥ ज्ञानियांमध्यें मीं ज्ञानी होयें ॥ ६८ ॥ ३९ ॥

जें बीज सर्व भूतांचेंहिं ॥ तेमीं शाश्वत रूपें अर्जुना निश्चइं ॥
मजवीण कांहींच नाहीं ॥ भूतें चराचरहीं विवर्तेत्वें मीं ॥ ६९ ॥ ४० ॥

माझिया दिव्य विभूति अमुपा ॥ त्यांसि अंतनाहिं परंतपा ॥
निरोपिल्या उद्देशमात्रें स्वल्पा ॥ विस्तारें बापा उदंड असती ॥ ७० ॥

आतां आणिक येक गुज ॥ सांगतसें तुज मीं सहज ॥
त्यावरुनि तुं मनिं समज ॥ विभूतीचें बीज जें जें होये ॥ ७१ ॥ ४१ ॥

जें जें विभूतीमंत सत्व ॥ श्रीमंत हो नातरि उर्जित ॥
तो तो तुं जाणगा निश्चित ॥ संभव सत्य मम तेजाचा ॥ ७२ ॥ ४२ ॥

अथवा या बहुज्ञानें करुनि ॥ जाणसी अर्जुना काय म्हणोनि ॥
म्या जग धरिलें जे स्वस्थानीं ॥ माझ्या येकांशालागुनि न पुरेतें ॥ ७३ ॥

ऐसें बोलिला पुण्य हृदये ॥ धृतराष्ट्रासि सांगे संजय ॥
वैशंपायन सुकृतालय ॥ जन्मेजया तयाप्रति ॥ ७४ ॥

नैमिष वासी मुनि जन ॥ सूत त्यांसे करी निरुपण ॥
गीता दशमाध्याय संपूर्ण ॥ झाला म्हणोन माधव सांगे ॥ ७५ ॥

इति श्रीमहाभारते भीष्मपर्वणि भगवद्गीता सूपनिषत्सु

दशमोध्यायः ॥ १० ॥

॥ श्रीः ॥

अध्याय. ११

श्रीराम कर्ता ॥

दशमाध्याईं सेवटीं हृषीकेशी ॥ बोलिला जें माझे येकांशी ॥
जग न पुरे अैकोनि मानसीं ॥ पार्थ पाहयासी तें रूप इछी ॥ १ ॥

त्या अनुसंधानेंचि आपण ॥ करिता झाला कृष्णासी प्रश्न ।
आरंभीं बोलिला काय वचन ॥ तेंचि निरूपण करिजेल ॥ २ ॥

अर्जुन उवाच ॥ १ ॥

माझ्या अनुग्रहार्थ परम ॥ केवळ गुह्य अध्यात्म ॥
तुवां बोलिजेलें सुगम ॥ तेणें हा मम मोह गेला ॥ ३ ॥ २ ॥

भूत उद्भव भूतांचा क्षये ॥ तुज पासाव यथान्वयें ।
विस्तारें अैकिला निःसंशय ॥ तेणें हृदय निवालें माझें ॥ ४ ॥

आणि कमलपत्राक्षा माहात्म्य ॥ अव्यय तुझें गहन परम ॥
तेहिं परिसिलें निभ्रम ॥ आतां मनोधर्म येक आहे ॥ ५ ॥ ३ ॥

तूं जें मजासिं बोलिलासी ॥ तें मीं परमेश्वरा पाहावयासी ॥
विश्वरूप इछा धरितों मानसिं ॥ अैश्वर्येंसीं पुरुषोत्तमा ॥ ६ ॥ ४ ॥

पाहावया रूप गहन ॥ प्रभू मी जरि शक्य असेन ॥
अैसें तुझें निज मन ॥ जाणेल आपण योग्य म्हणोनि ॥ ७ ॥

तरि अव्यय रूप आपुलें ॥ तें मज तुवां योगेश्वरा भलें ॥
कृपेनें पाहिजे दाखविलें ॥ अैकोनि बोळलें देवाचें मन ॥ ८ ॥

निग्यालाकिं नाहिं पूर्ण शब्द ॥ इतुकिया मध्यें आनंद कंद ॥
बोलता झाला उदार अगाध ॥ शीघ्र सावध विलोकिं रूपें ॥ ९ ॥

OUR EXCHANGES

1. The Divine Life, Sivanandanagar, Rishikesh, U. P.
2. Mysore Information Bulletin, Govt. of Mysore.
3. Madras Information, Govt. of Madras.
4. The Journal of Oriental Research, Madras.
5. The Journal of University of Bombay.
6. Bulletin of the Govt. Oriental Manuscripts Library, Madras.
7. American Newsfile of the U. S. Information Service.
8. The Journal of the Travancore University Oriental Mss. Library, Trivandrum.
9. Agra University Journal of Research, Agra.
10. Tirumalai Tirupathi Devasthanam—Monthly Bulletin, Tirupathi.
11. Commonwealth Today.
12. Fortnightly Review of News and Events of the British Information Service.
13. The Adyar Library Bulletin, Adyar, Madras-20.
14. Journal of Sri Venkateswara Oriental Institute, Tirupathi.
15. Journal of the Oriental Institute, Baroda.
16. Britain Today.
17. Annals of the B. O. R. Institute, Poona-4.
18. Sentamil (Tamil) Madurai Tamil Sangam, Madurai.
19. Gnanasambandam (Tamil) Dharmapuram.
20. Tamil Pozil (Tamil) Karanthai Tamil Sangam, Tanjore.
21. Vaidya Chandrika (Tamil) Teppakulam, Trichy.
22. Eeelakesari (Tamil) Ceylon.
23. American Reporter—Tamil Edition.
24. Vijayavani (Telugu) Buckinghampet P. O., Vijayawada-2.
25. Traimasik, Bharata Ithihasa Samshodhak Mandal, Poona.
26. Samshodhak, Rajwade Samshodhan Mandal, Dhulia.
27. Quarterly Journal of Mythic Society, Bangalore.
28. Jaina Siddhanta Bhaskar & Antiquary, Arrah. (Bihar)
29. Udyana Patrika, Tiruvaiyaru, Tanjore Dt.
30. UNESCO Bulletin for Libraries, 19, Avenue Kléber, Paris-16e, France.
31. Dharma Chakram, Sri Ramakrishna Tapovanam, Tiruparoiturai, Trichy Dt.
32. Matru Seva (Telugu Weekly) Udyogaśram, Tondiarpet, Madras-21.
33. Sutantiran (Tamil Weekly) Colombo.
34. Bulletin of the Ramakrishna Mission Institute of Culture, Calcutta.
35. The Indo-Asian Culture, Pataudi House, New Delhi-1.
36. Sri Ramakrishna Vijayam, Sri Ramakrishna Matam, Madras-4.
37. News Bulletin, Embassy of the People's Republic of China, New Delhi.

38. News from Yugoslavia, Yugoslav Embassy, 13, Sundaranagar, New Delhi.
39. SOCIĒTĒ ASATIQUE, 1, Rue de Seine, Paris VIe.
40. Devasthana Patrika, Srirangam.
41. Astrological Magazine, Bangalore.
42. Kurukshetra, The Publication Division, Old Secretariat, Delhi-8.
43. Sivaji, Teppakulam P. O., Tiruchirapalli.
44. Sārasvatī Sushamā, Benaras.
45. Arogyam, 28, Tennur Road, Tiruchirapalli.
46. Kumaraguruparan, Srivaikuntam.
47. Sri Vaishnava Sudarsanam, 3, Puthur Agraharam, Tiruchirapalli.
48. Abhyudaya, Progressive Writer's Association, Vijayawada-2.

(Continued from p. 11 of Tirupati and the Early Alwars)

காயத்ரீ" என்னும் சிறப்புப்பெயருடன் ஒரு மஹா மந்திரம் போல் மதிக்கப் பெற்றுவரும் நூல் இது. அவ்வாறே ஸ்ரீமங்கிகமாந்தமஹாதேசிகன் விஜயமாக அன்னாரின் புதல்வராகிய குமாரவரதாசாரியரால் இயற்றப்பெற்றது "பிள்ளையந்தாதி" என்னும் நூல் இதுவும் கட்டளைக் கலித்துறையாலானது. இருபது பாக்கள் கொண்டது.

இவ்விரண்டு நூல்களும் ஸம்ஸ்க்ருத மொழியில் தமிழ்ப்பாக்களின் எண்ணில், சுலோகங்களாக இவ்வாசிரியரால் மொழி பெயர்க்கப்பட்டுள்ளன. அதுவே இவ்வெளியீடு. நூலாசிரியரின் புதல்வரான கோழியாலம் ஸ்ரீ ரங்கநாதாசாரியரால் எழுதப்பெற்ற உயரிய முகவுரையுடன் கூடியது. முதலில் தமிழ்ப்பாட்டு, பிறகு அதற்கான ஸம்ஸ்க்ருத சுலோகம், அடுத்தாற்போல் தமிழில் வசன நடையில் பொருள் விளக்கம், இப்படி இந்நூல் அமைக்கப்பெற்றுளது. தமிழறிவு உள்ளவர்கட்குப் போல் அதில்லாதவர்கட்கும் இந்நூல் பெரிதும் பயன்படக் கூடியது. அன்பர்கள் அனைவரும் ஆர்வத்துடன் இதனை வரவேற்பார்களென நம்புகிறோம்.

இங்ஙனம்,

நாவல்பாக்கம் **ஸ்ரீதேவநாதாச்சாரியர்,**

வித்வான்,

ஸரஸ்வதிமஹால் நூல்நிலயம், தஞ்சாவூர்.

PRINTED AT THE SRI VANI VILAS PRESS, SRIRANGAM; 8—8—56.